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THE SPANISH SERIES

**LEON, BURGOS
AND
SALAMANCA**

THE SPANISH

EDITED BY ALBER.

GOYA

TOLEDO

MADRID

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CORDOVA

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THE PRADO

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ROYAL PALACES OF S

GRANADA AND THE A

SPANISH ARMS AND A

LEON, BURGOS, AND S

CATALONIA, VALENCIA

VALLADOLID, OVIEDO,

ZAMORA, AVILA, AND Z

**LEON, BURGOS
AND SALAMANCA**
A HISTORICAL AND DESCRIPTIVE
ACCOUNT, BY ALBERT F. ^{Federick} CAL-
VERT, WITH 462 ILLUSTRATIONS

LONDON: JOHN LANE, THE BODLEY HEAD
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To
THE MARQUIS OF VIANA
*The History of whose House
Is indissolubly connected
With the Grandest Traditions
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This Volume is Dedicated
With a Sincere Expression
Of the Author's Esteem*

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PREFACE

IN the plan of this book, as in the other volumes of the Series, the text has been made subordinate to and explanatory of the illustrations, which, I venture to hope, will be found to form a complete and useful panorama of the monumental glories of these grand old cities. I have not proposed to write a guide-book for the tourist, but rather to supply him with a souvenir, and to provide a manual for those interested in architecture and archæology. I have avoided technology as much as possible, as my appeal is not to the professional student, but to the amateur (in the true sense) of the arts. In order to supplement my own knowledge and revise the impressions derived from personal observation in the three towns, I have availed myself freely of the works of others who have laboured in the same field, and have been at much pains to consult all the writings I could find upon the subject. The lengthy list of authorities I have consulted need not be recited here, as they are duly acknowledged in the text.

As in the case of all the cities dealt with in this Series, I have prepared a brief historical

which may be suspected of merely origin, I neither accept nor reject the these recent historians, and if I do their conclusions, it is because the too conflicting to be embodied in work. I would also add, that a quota to be taken as a blind acceptance of the of the dicta or as a recognition of the an absolute authority.

In conclusion, I may explain the dealt more briefly with the architectur Gothic cities than with the Moorish m of Seville, Cordova, and Granada, n being that the general reader is mor with Gothic and Renaissance styles tha rarer work of the Arabs.

To Mr. E. B. d'Auvergne I offer my acknowledgment of the assistance he dered me in the compilation of the my thanks

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**LEON, BURGOS, AND
SALAMANCA**

Leon, Burgos, and Salamanca

I

LEON

THERE is something cold and forlorn about the little city of Leon, that one-time capital of Spain; something chill and wintry, not explained even by the snowy peaks of Asturias bounding the horizon on the north. It is the chill of age. Other cities there are, even in Spain, older than Leon, but with them time has dealt more gently. It was but natural that this town should wither and grow old. Very much out of the world it lies, in as remote a situation as could be found in southern Europe. It has long outlived its destiny—and that was an honourable one. The blood of no new race has ever been infused into its veins. Founded by S. Sulpicius Galba in 70 A.D. as the headquarters of the Seventh Legion (Legio Septima), when it grew into a town, doubtless its first inhabitants were the uncon-

540, but despite the
masters it probably remained Celtic.
The Moorish yoke endured here but
years. So near to the great mountain
where the new Spain was born, which
the nucleus of the new monarchy arose
was naturally among the first prizes of
of Pelayo's line. Issuing from those passes
had proved a death-trap to the Moors,
the Christians of Asturias wrested this
the invader in the year 742, and with a
interval it was henceforward to know no
Spanish yoke. We do not hear of more
on the part of the Saracens to recover
it. We can fancy that the spirit and resistance
those children of the South were numbed
wintry plains, within sight of the eternal
snows, almost within reach of the temperate
northern seas. But it was a place that
well the temper of the

the nation, the citadel of Spanish freedom ; before were the plains whereon to do battle with the Moor, the streams that flowing south pointed the way for the Spanish knight. Leon was the first stage of a journey which was to end only at the Pillars of Hercules. Every town in the peninsula marks a forward step of the Christian, a backward step of the Moslem. Leon was outpost first, capital after. It seems to have been attacked and perhaps destroyed by the enemy during the ninth century, for we read that Ordoño I. rebuilt it. Under Alfonso III. the frontier of the nascent kingdom was carried forward to the Douro. At Leon men slept more peacefully. Alfonso, upon his abdication in 912, pursuing the policy afterwards so harmful to Spain, divided his dominions among his children. Leon was allotted to Garcia ; and two years later, on the death of that prince and the accession of his brother Ordoño II., it became the capital of the united realms of Galicia and Leon, to which in 923 with the crowning of a third brother, Froila II., was added the ancestral province of Asturias.

In the Middle Ages, where the Court was the scaffold was not far away. And the new capital was soon to see something of the darker side of regal authority. Ordoño II. attributed his defeat

...here after a painful captivity they
death. This was not the last tragic
shadow over the little capital. Mean
Ramiro II., the name of the town be
applied to the whole kingdom. It wa
of the imprisonment of the aspirin
González, Count of Castile; and by 1
Navarrese army it was besieged during
of Ordoño III. Under the terrible Al
the Moslem tide swept up to the very
Asturias. Leon was submerged, the ci
and burned, and Fernando II. was glai
an asylum in the mountain fastnesse
ancestors.

This was but a temporary check
Christian fortunes. In 1002 the annou
was made from every pulpit in free Sp
Mansûr is dead and buried in Hell.' E
once more from their retreat, the Lec
covered their

the precedents set by Visigothic kings, held an ecclesiastical council at his capital in the year 1020. There was a great concourse of prelates and nobles from all parts of Christian Spain. The conference took place in the cathedral church of St. Mary, founded by Ordoño II., and King Alfonso and Queen Elvira presided in person. Of the fifty-eight ordinances and resolutions, thirty-one embodied the municipal constitution of the town of Leon—the first town in Spain to receive a charter. Indeed, it was probably the first town in mediæval Europe to obtain the privilege of self-government.

The history of the city thenceforward becomes merged in the history of the kingdom and in that of Spain generally. But here and there in the annals of the time certain events stand out as specially associated with it. In the year 1029 the young Count Garcia of Castile came hither to espouse Sancha, the sister of King Fernando III. His movements were watched by the three sons of the Count of Vela, whom his father had put to death. Their manner towards the young Count implied rather friendship than enmity. But one morning, as he entered the church of San Isidoro, they fell upon him and slew him. The assassins were burned to death; but their deed

the young Garcia's blood was the
impressive coronation of Alfonso
of all Spain—a title which no Spaniard
justly bear, till Charles came from
1517 to rule over a Spain for ever.

For a hundred years longer than
the northern hills posed from time
an imperial capital, but with the
crowns under San Fernando the heart of
kingdom passed to Burgos and 7
century more the court of the Spaniards
in the ever-moving camps, on the
battlefield. The claims of Leon
capital were forgotten. The echo
far away on the banks of the Júcar
quivir hardly reached her walls. And
She had harboured the founder of
independence; she had borne the
stress of battle had her share in the

dream if the genius of the architect had not bequeathed to our own day great memorials of the glory made by kings and prelates.

Leon, as we know, does not derive its name from 'the lions introduced by the Carthaginians,' as some old chroniclers believed, but from the legion quartered here in the first century of the Christian era. The old name of the place was *Urbs Legionis*. Remembering the peculiar pronunciation of the Spanish G, the modification of the Latin word into its present form is easily explained.

The legion which preserved the *pax Romana* in this remote corner of the empire may have varied in strength from six to seven thousand men of all arms. The camp was rectangular, and measured 380 by 570 metres. It was confined by the wall, of which the northern, eastern, and part of the western sides remain,—or rather the bases, for the masonry of the upper part reveals the handiwork of various subsequent ages. Walking round the city, you notice the stout round bastions outcropping between the houses which frequently obscure the trace of the wall. Of the four Roman gates, faced with marble slabs and inscribed with the names of the commanders of the

domination have been discovered. It is now to be seen in the Provincial Museum is the white marble altar dedicated to the legate Tullius Maximus, as the inscription on one side records. The three other faces respectively these inscriptions:—

- (1) 'Aequora conclusit campi, Divisque dicavit
Et templum statuit tibi, Delia virgo triforr
Tullius è Lybia, rector legionis Hiberæ,
Ut quiret volucris capreas, ut figere cervos
Saetigeros ut apros, ut equorum silvico len
Progeniem, ut cursu certare, ut disice ferri,
Et pedes arma gerens, et equo jaculator Hi
- (2) 'Cervôm altifrontum cornua
Dicat Dianæ Tullius,
Quos vicit in parami aequore
Vectus feroci sonipede.'
- (3) 'Dentes aprorum quos cecidit Maximus
Dicat Dianæ, pulchrum virtutis decus.'

This Tullius Maximus seems to have been a hunter, and the chase, and elsewhere we find him a ...

in-law, daughter, and grandson of the founder are represented as a boar, a hind, and a fawn. The Provincial Museum also contains an altar consecrated to the genius of the legion.

Where the cathedral now stands were the Roman baths, which are said to have been converted into a castle or palace by the kings of Asturias. The building was utterly destroyed by Al Mansûr, and on its site arose the basilica of Ordoño II. The royal residence then seems to have been situated near where the monastery of San Salvador del Palaz del Rey was built by Ramiro II. (930-950). Another palace occupied the square in front of the church of San Isidoro. Rebuilt by Berenguela, the mother of San Fernando, it was pulled down in the time of Isabel the Catholic. It was no doubt from this building that Count Garcia passed to his death in the opposite church.

SAN ISIDORO,

after the Roman walls the most ancient building in Leon, occupies the site of a chapel and nunnery consecrated in 966 and rebuilt by Alfonso V. Fernando I., who reigned over Leon and Castile from 1033 to 1065, obtained from the Amir of Seville the body of the

the church was greatly enlarged and
endowed by Alfonso VII., who attributed
victory at Baeza to the miraculous intercession
of the Doctor of Seville. To provide
service of the church, the regular canon
transferred here from Carvajal, and the
quarters with the nuns who had continued to
occupy the old tenth-century convent.

The church is in the Romanesque style, the
oldest portion being the chapel of Santa Catalina,
which Street thinks was the original burial place
of Fernando I. The chapel was intended as a
mausoleum for the royal family of León. Of the
twelve tombs only remain out of thirty. The
only inscriptions are on the resting-place of
Alfonso V. and Sancha, the sister of Alfonso VI.
Here were buried Alfonso IV., Ramiro III.,
Ordoño III. and his queen, Sancho I.,
III. and his queen Urraca. Fernando III.

1808, might have been seen the marble and porphyry sepulchre of the brave princess Urraca of Zamora, and the urns of the Moorish and French wives of Alfonso VII. Now, the inscriptions having been wantonly defaced, it is impossible to identify the few remaining sarcophagi.

The arches of this gloomy Pantheon are decorated with curious frescoes, probably of the twelfth century. The crude drawing and tints rather add to the impressive effect of these solemn paintings. Among the subjects are the 'Massacre of the Innocents,' the 'Last Supper' (painted, as Street points out, without the least regard to the angles formed by the groining, and as if the vault were a flat surface), scenes from the Passion, and the Visions of the Apocalypse—terrible conceptions. One of the designs represents the Supreme Judge with two swords issuing from His mouth; another shows a hand, inscribed *Dextra Dei*. The compositions are surrounded by foliage, rich and conventional. On the altar is an interesting ivory cross, the gift of Fernando I. and Sancha, whose names are engraved upon the reverse. While the figure of Christ is rude in the extreme, the foliage and figures of the four evangelists at the back are exquisitely chiselled.

part of the fabric which was built by Alfonso VII., evidently on the model of at Toulouse. The name of the architect on an inscription in the flooring as Deo—Peter of God. The most interesting features in the church are the very ancient paintings in the Byzantine style, with the profusion of foliage and richly moulded to be noticed in the Pantheon. The circular and horse-shoe arches reveal traces of Islamic influence, showing that even in the far north Spain architects could not have closed eyes and ears altogether to the doings of the detested infidels.

Among the treasures of the church fairly be included the font, with its Byzantine reliefs, while objects of special veneration the relics of San Isidoro contained in an ancient silver urn, supported by four lions.

(in the Sacristy) the standard embroidered by order of Alfonso VII. with the image of San Isidoro as he appeared at Baeza, and last displayed at the taking of Antequera in the fifteenth century. Many other priceless treasures and relics were lost when the church was plundered by the French; while in 1811 the building was struck by lightning, and—as if that were not enough—white-washed throughout!

The exterior is interesting. A doorway admits to the middle of the nave on the south side. The arch is semicircular and triple, the tympanum and spandrels being filled with sculpture, representing the Offering of Isaac, the Lamb of God, figures of Saints, and the signs of the Zodiac. 'The whole detail of this sculpture,' says Street, 'is very unlike that of most of the early work I have seen in Spain; the figures are round and flabby, and very free from any of the usual conventionality. All this made me feel much inclined to think that the execution of this work was at an early date, and soon after the first consecration of the church.' The appearance of the whole front was not improved by the Renaissance work above this gateway—the elaborate cornice, the imperial shield of Charles V., and the colossal equestrian statue of San Isidoro.

...two bastions in the wall. Generally speaking, the east is strictly Gothic, much of it having to the Romanesque framework in the twelfth century.

The adjoining cloister is mainly thirteenth-century period and style. The decoration is in the plateresque style, and the staircase, like the council chamber of the Provincial D. is a daring and admirable example of thirteenth-century work. The library contains the beautiful manuscript written in 1560 by the priest Sancho de Zamora 'with illuminations and vignettes' (says a note) 'with their sinister figures with their curious dresses, and gloomy fancies, and the artistic tendencies of that age of turmoil.'

In the Plaza del Conde de Luna is a little church of San Salvador del Palmar, built by Ramiro II. as a convent for his daughter Elvira.

that of one of the oldest royal residences in Leon, and of the first burying-place of her kings, before their ashes were transported to San Isidoro.

THE CATHEDRAL

of Leon marks the second period of the city's history and of the architecture of northern Spain. San Isidoro stands for the infant monarchy, with its Byzantine traditions handed down from the Visigothic kings; the cathedral, for the strong, ever-expanding realm of Leon and Castile, in close touch and sympathy with the great Catholic world of the west. San Isidoro is Romanesque; the cathedral is not only Gothic, but purely French, closely resembling Amiens and Rheims. It is a magnificent exotic. It symbolised the reunion of Spain with Western Christendom, after its long night of isolation, the infusion into its art and its people of the European spirit.

This beautiful cathedral—*pulchra Leonina*—occupies the site of the basilica of Ordoño II. (of which no trace remains). Planned about the first years of the reign of San Fernando, it was not completed in 1258, when an episcopal congress was held at Madrid to discuss the progress of the works and to grant an indulgence of forty days to the faithful who should assist with alms.

and its details everywhere
 that the term 'frozen music' applied to
 seems here indeed no mere hyperbole.
 lantern,' Street calls the church, and
 architect for his extreme daring and
 cessive use of windows. Though the
 been filled in with very light stone so
 the fabric was ever trembling on
 foundations. In 1631 the vault above
 ing collapsed, and was replaced by a
 hundred years later many of the arch
 aisles succumbed. Meanwhile Renaissance
 Churrigueresque additions were made;
 whole was restored between the years
 1901, and now the cathedral exists in
 pristine symmetry and airiness.

The eastern end, or chevet, projects be-
 city wall, which forms the eastern bound-
 adjacent cloister. The transept, if that
 be applied to the whole

one to the west. North and south it projects but slightly beyond the nave. The west front is flanked by two steeples, which stand on each side of, and do not terminate, the aisles. They are heavier than the rest of the structure, and of different heights and ages. Ugly, too, is the empty space left between their side walls and those of the clerestory over the main entrance. The northern steeple is the older, lower, and simpler; it is surmounted by a spire with a vane. The other tower is more ornate, and contains the belfry. Its traceries are in a debased Gothic style.

The façade between these steeples is very beautiful. It is surmounted by a pediment with 'acroteria' or pedestals to receive statues. Beneath this is a very large wheel-window above a row of windows corresponding to the triforium. The three magnificently sculptured doorways extend from steeple to steeple. The arches are pointed and triple. Byzantine influence is visible in the statuary and foliage. The figures, forty in number, are rather more than life-size, and represent saints and apostles, martyrs and confessors, kings and queens. On the north-west doorway is seen the half-defaced figure of Justice, bearing a sword inscribed with the words 'Justitia est unicuique dare quod suum est.' Beneath this

... which is an
reliefs, illustrating the earlier episode
life of Jesus. The doors themselves spring
from the Passion and Risen Life.

The central shaft of the middle door is
figured with a dressed-up image of Christ
enclosed in glass. The sculpture of the
panels is spirited and elaborate. In a corner
depicting the Last Judgment devils are
stirring their fires and plunging the damned
into seething cauldrons. On the side
blessed a young man extracts cheer from
what is perhaps a harmonium. The attitudes of the just express the liveliest satisfaction,
whereas a crowned personage, striding towards
Paradise, is met and warned off by a
Janitor. The naïve and fantastically
are curiously blended in this skilful work.
The southern doorway is the least interesting
three; the subjects of the reliefs are the

statuary of the three doors have been preserved and re-erected. Some old Byzantine capitals may be distinguished among the Gothic work. The south-west door is relieved with a diaper of fleurs-de-lys and castles, and lions and castles. The sculpture of the tympanum is equal to that of the west front, and shows the Saviour and the Evangelists, the twelve Apostles, and the Death of the Blessed Virgin. The colossal statue on the central shaft is that of San Froilan, an early bishop of Leon. Above is a row of four windows of two lights, and an enormous rose-window.

The glory of the cathedral is its stained glass, which fills the innumerable windows. Most of this is comparatively modern, and, though good in tone, is inferior to the fifteenth-century glass still existing in the windows of the Capilla Mayor, the Capilla de Santiago, and the north transept. The three rows of windows reach high up to the vaultings of the roof, those of the chapels being of two lights, those of the clerestory of four. It is strange that with such exquisite examples of colouring before them, the restorers of the church should have had the bad taste to bedaub the arches of the aisles with ochre, and to white-wash the pillars and vaults, marking the stonework with red lines. We could well have spared,

virgin. The sanctuary and choir in many churches are the most interesting, but in this cathedral they are of quite secondary importance. The Capilla Mayor, however, contains the tomb of San Froilan in two silver reliquaries of the sixteenth century in the Renaissance style, and the relics of two other saints (Alvitas and Pelagius) in plain marble. The choir stalls date from the fifteenth century and are well carved. The best work is the choir screen. Behind the panels behind the stalls, the subject is the generation of Christ, the Visitation, the Nativity, the Circumcision, the Flight of Satan, and the Descent into Hell.

But after the general ensemble and the choir screen, nothing in the cathedral merits special attention as the tombs and monuments. The noblest is the cenotaph of Ordoño III, in the rear of the High Altar, erected five years after his death as a tribute of gratitude to the citizens of Leon. Though in the eleventh century, it is not a masterpiece of sculpture.

king is large and dignified ; his face is sharp and smooth-shaven ; he wears his crown and the royal robes, and carries the orb and sceptre. At his feet lies a dog, the emblem of fidelity, beneath which is an inscription in Latin setting forth his deeds and virtues, and erroneously attributing to him the erection of the present temple. The monumental arch above encloses sculpture painted in brilliant colours on a gilt ground, which appears to be of an earlier date than the rest of the monument. The arches of the wall of the Capilla Mayor have been bricked up, and those on each side of this monument are adorned with two very ancient distemper paintings of the Ecce Homo and Entombment. They exhibit some interesting peculiarities of dress and detail, and though the central figure is badly done, the spectators are lifelike and vigorously represented.

There are many tombs in the cathedral belonging to the transitional period from Byzantine to Gothic, mostly of bishops of the thirteenth century. The best preserved is in the Capilla del Nacimiento, and enshrines the remains of Bishop Rodrigo, who died in 1232. The tympanum of the arch is occupied by a representation of the Crucifixion, below this being shown a funeral procession, with the mourners tearing their hair

... is adorned
 favourite scene from the life of St.
 Tours—the division of the cloak. 'ments to the bishops Manrique
 Erasmus, and Martin (second of the
 all in much the same style, but differ
 of preservation. In the Capilla del
 behind the High Altar, may be seen a
 ful effigy of the Countess Sancha
 century), executed in the fourteenth ce
 Maestre Juan Lope, as an inscription on
 informs us. The relief on the front of t
 showing a youth dragged along by a fie
 probably refers to the punishment in t
 or the next of the wicked nephew, by w
 countess was assassinated. Another
 the same chapel bears the figure of a v
 man with flowing beard and ample robes

At the north-eastern shoulder of the
 between it and the tower in the cit-

twelfth-century chapel. The pillars are borne on the shoulders of various figures, among them being Samson, the Queen of Sheba, Laocoon, and a monk with a book on which is the derisive motto *legere et non intelligere*. The details of the architecture are capricious and graceful. The chapel is lighted by colossal windows, filled with gorgeous stained glass—blue and gold, purple and emerald—the reflected colour producing a magical effect.

The spacious cloister, which conceals the northern façade of the cathedral, was built in the early fourteenth century, but it has been rebuilt, restored, and altered into what Street calls 'a very poor and weak kind of Renaissance.' The ornamentation is profuse and not in bad taste. The inner walls have not been much altered, and the pillars supporting them are sculptured in the Gothic style. The bays are painted with an extremely valuable and interesting series of frescoes, so well drawn that they were more likely the work of some fifteenth-century Italian artist than productions of native talent. The subjects are all from the history of Christ and Mary, the Crucifixion curiously enough being omitted. When Street saw these paintings forty years ago, he spoke of the colours

—elaborately and
 tured. Some colossal idiot has
 of the angels shown in this fine
 Near the beautiful Gothic entrance
 is an image of our Lady of Regla,
 time the people used to proceed in
 return thanks for the mythical vic
 a choir of damsels representing
 mythical tribute of one hundred v
 have been paid by Mauregato to th

In the archives of the cloister are
 fine collection of codices and docu
 ing light on the history not only
 of the Catholic Church. Specially
 Gothic Bible written *sub umbraculo*
et Sancti Martini in monasterio voca
in DCCCCLVIII. [920 A.D.], by John
 who transcribed on the intermedia
 life of San Froilan.

We cross ⁴¹

thirteenth-century architecture there are no more examples; but the southern wall was built by Alfonso XI. about 1324, to take in a quarter which had hitherto been a suburb. The old Roman wall began at the stern, square Torre de los Ponces. The gates in Alfonso's wall have all been restored and modernised, except that of Santo Domingo, which, with its low arch and pointed vaulting, preserves the true mediæval air. The Moneda gate carries a statue of Carlos III., erected in 1759, the year of his accession. Enrique II. (Trastámara) built a palace at Leon on the model, it is said, of the Alcazar at Seville. What was left of this structure has been converted into a prison.

The Renaissance, which left everywhere in Spain so deep an impress, did not leave untouched this Gothic capital. Beside such triumphs of the Romanesque and pointed styles as San Isidoro and the *pulchra Leonina* rises the church of San Marcos, an interesting specimen of the newer school. Founded as a chapel of the new order of Santiago in 1170, the church witnessed the election of the first prior, and received in 1184 the ashes of the first grand master, Pedro Fernandez de Fuente Encalada. Fernando the Catholic ordered the church to be rebuilt in 1514,

a hospice for pilgrims to Compostela. The Provincial Museum, the building of imposing appearance. The church is on the eastern side of the block, the portal is contained within a very deep and lofty arch. On either side, in deep panels, are fine but damaged reliefs by 'acroterium' (to employ an expression of Spanish writers), surmounting the arch, which to be unfinished, as also are the towers and buttresses flanking the portal.

The church is large and cruciform, with good glass, windows with plateresque tracery and fine arabesques. The most noteworthy are the choir stalls, the upper row being admirably carved busts of New Testament worthies; the lower row, of the saints of the Dispensation. Grotesque and capricious centaurs, griffins, and so forth. are in

guera in the early part of the eighteenth century.

The work of Juan de Badajoz is to be seen in the Sacristy, a spacious nave of three vaults, richly designed and gilded. Under the windows are medallions with busts in relief, very well done. The retablo in the plateresque style shows the Eternal Father with His angels, and the Vision of Santiago. The inscriptions on the frieze are from the Book of Leviticus.

Much good work is to be seen in the cloisters, begun in the Armada year or thereabouts, but interest here chiefly centres in the Prior's apartments where the illustrious Quevedo was imprisoned by order of the Count-Duke Olivares, from December 1639 to June 1643,—the penalty for an all too true and biting lampoon.

Quevedo thus describes his prison in one of the letters to his friend Adán de la Parra :—

‘Although at first I was imprisoned in a tower of this sacred house, as roomy as it was light and warm for this season of the year, a short time after by superior order (I will not say by superior disorder) I was taken to another much more uncomfortable one, where I am now. It is an underground room, as damp as a spring, so dark that in it it is always night, and so cold that it is always like January. It is undoubtedly more like a tomb than a prison. . . . The latitude of this tomb, in

... the door of the convent and the
of my prison, after twenty-seven steps
precipice. . . . This is the life to which
by him who, because I would not be
now my enemy.'

The grand façade of the old co
ing to the river bank, is divided in
the lower characterised by semicir
between pilasters in the plateresc
separated by niches; the upper b
windows with balconies, dispos
columns, and likewise separated
pairs. The frieze beneath the l
windows is adorned by a series o
displaying the heads of mythologica
cal worthies, Gentiles and Christians
moderns, most oddly assorted. Wit
Hector, Hannibal and Cæsar, we
magne and the Cid, Charles v

.. .

doorway itself is a very unhappy combination of the plateresque and baroque styles, but the statue of Fame surmounting it is not devoid of grace and dignity. The balconies and windows facing the river date from the eighteenth century.

A good deal of building went on in Leon during the sixteenth century. In the Plaza de San Marcelo (before Alfonso XI.'s time, outside the walls) stands the mansion of the illustrious Guzman family, of which Guzman el Bueno, of Tarifa fame, was an illegitimate and the most distinguished member. It was built in the year 1560 by Juan Juiñones y Guzman, Bishop of Calahorra. Its architecture is severe and imposing. Over the main entrance, adjoining a square tower at the corner of the building, are two medallions on which is engraved the motto, 'Ornanda est dignitas domo—non domo dignitas tota quærenda'—a device which one wishes all the architects of the age had borne in mind. The interior *patio* is adorned with handsome plateresque reliefs. Next to the Casa Guzman is the residence of the marquesses of Villasinta, in rather similar style. Beneath the sixteenth-century façade of the mansion of the great Luna family was discovered a fine Gothic arch, with

of Leon's two town halls, finished
Rivera in 1584. The lower story is
order, the upper Ionic. In the cor-
hung with damask and velvet, may
verses proclaiming the excellences of

‘En argen Leon contemplo
Fuerte, purpureo, triunfal.
De veinte santos ejemplo,
Donde está el unico templo
Real y sacerdotal.

Tuvo veinte y cuatro reyes
Antes que Castilla leyes ;
Hizo el fuero sin querellas ;
Libertó las cien doncellas
De las infernales greyes.’

The other town hall (Casas Consili-
the Plaza Mayor was built to accom-
municipal authorities on the occasion of
and public functions in the square
elegant building, built in 1677. and is

gives its name to the square, was founded by Ramiro I. in the ninth century, and was liberally endowed in after years by Alfonso VI. Marcellus is a reputed local martyr, a Roman legionary who refused to adore the divinity of Cæsar, and was beheaded, having blessed his executioners. By another account the martyrdom took place at Tangier, whence, at all events, the saint's relics were brought here in 1493. The tympanum of a thirteenth-century doorway in the wall at the back of the church is all that remains of the original fabric. A deserted esplanade beyond the walls, to the south-west of the city, marks the site of the once famous shrine of San Claudio, erected first in Constantine's day on the place of martyrdom of Claudius, Lupercius, and Victoricus. Al Mansûr is said to have been struck with sudden panic when about to attack this church. Successive fanes of great magnificence rose over the spot, the last being destroyed by fire in the sixteenth century.

Santa Maria del Mercado still exhibits much ancient work. Its arching and capitals are Byzantine in style. The suburban church of San Pedro de los Huertos was, it is said, the cathedral, before the time of Ordoño II. In the tenth century we hear of it as a monastery for

cnurch on April 8, 1849. I con
troubled to verify this, but have hi
under the impression that the unlu
of Victor Emmanuel breathed his

Having noticed this link with
our own times, we take leave of Le
across the plains to the city whic
as capital of the growing monarch
Castile.

II

BURGOS

THE CAPITAL OF CASTILE

BURGOS, the red and white city in the broad valley of the Arlanzon, is more mediæval than many an older town. For she was no inheritance from Celts or Romans, but was born in the Dark Ages, waxed prosperous within them, and declined with the Renaissance and the dawn of the modern era. There is nothing that is classical, little that is modern, about this old capital of Castile. All her memories are of Gothic, mediæval, romantic Spain. To her belong knights and barons, shield and helm and lance, tournaments and jousts, soaring Gothic spires, and the quiet of the cloister—all the pageant and panorama of mediævalism.

Burgos was born amid the clash of arms. This dry, desert-like province of Castile, which is now the very heart of, and whose name is almost synonymous with Spain, was a thousand years ago a very debatable ground between Moor and

... fighting for. It was
'marches,' as we should have
England. And in the Dark
ran like a hedge along the border.
The valley of the Arlanzon, at the foot of
this desert, was early peopled with
tillers of the soil. To protect it from the
forays of the Beni Kasim from 200 miles
the ninth century a fort or advanced post
established here by the kings of Castile
Leon. Its defence was entrusted
to a count (850-866), despite which
post was destroyed by the Moors
Rahman in the year 865.

Rallying from these disasters,
Alfonso III. (866-910) took steps to strengthen the
frontier, and appointed Diego Porteno
warden of the marches. This was the first
first whose name is particularly
Burgos—

and San Juan Evangelista, and surrounded the whole with a wall. The dissensions among the Moors themselves favoured the development of the nascent town, and also permitted its governors, like those of the other frontier forts, to turn their attention to domestic politics. Don Gonzalo Fernández, who reigned as count from about 884 to 915, was a party to various conspiracies and intrigues against his sovereign, the net result of which appeared to be to confirm him in his petty sovereignty. Patriotism was an unknown virtue in those days, and the counts of Castile were bent rather upon consolidating their own authority than combining against the Infidel. They are said in fact to have flatly refused to accompany the king on one of his campaigns. Revenge for such treason could in the tenth century take but one form. Ordoño II. summoned four of the rebellious vassals—Abu-l-Mundhir (evidently a Moor), Nuño Fernández, another Diego Porcellos, and Fernando Ansúrez—into his presence, and sent them in chains to Leon, where, after a painful captivity, they were put to death. Spanish writers, who express no particular horror at the atrocities of the Inquisition in after years, appear somewhat unaccountably shocked at such rough and ready justice.

the desire for independence ;
interregnum seems to have taken
after the execution of Nuño
colleagues. We hear at this time
but nebulous personages, Nuño
and Lain Calvo, who were elected
rule over the little commonwealth
as actual rulers was brief, for all
we find all authority in Castile
hands of the greatest Spaniard
Fernan González, the king-maker.

The fame of the good *Conde*
González is lovingly called by
overshadowed in the song and
only by that of the Cid himself
exploits against Moor and Christian
fied and set forth in popular ballads
dating mostly, it is true, from the
future. The real Fernan González
personage.

against his sovereign, and striving very much harder for the independence of Castile than for the interests of the whole kingdom. But unlike the greater Spanish hero, he never seems to have been in the pay of the Moslems, or to have in concert with them turned his sword against his fellow Christians. Judged by the standard of that day, Fernan González was a great man. He was a good lord to his immediate vassals, a valiant and determined enemy of the Moor, a patriot in a very parochial sense, and a strong man.

Ramiro the king, jealous of Fernan González's power and influence, dispossessed him of his countship, and released him from prison only when he had sworn fidelity and obedience anew. His daughter Urraca was given in marriage to the king's son, Ordoño, by whom, however, she was afterwards repudiated. Till the death of Ramiro the count was not suffered to return to Burgos, which was meanwhile governed by the Infante Don Sancho. Meanwhile the Moors ravaged the country, destroying the monastery of Cardeña without the walls of Burgos, and greatly profiting by the internal disorders of Leon.

On the abdication of Ramiro in 950, González was reinstated in his fiefs, and henceforward

met with severe rebuffs, and a few disastrous reverses ; but his death was felt as a deadly blow to Christianity, and to the Castilians in particular, whose aspirations undoubtedly coincided with his ambitions.

He had succeeded so far in establishing a dynasty ; and his son Garcia Fortunate was the next count of Castile as the defects of the hereditary system were apparent, for while inheriting his father's throne, Garcia inherited little of his abilities. For him, he was the contemporary of Al Mansûr, the greatest and most powerful of the Moorish race. Castile was raised from the Sierra Guadarrama to the sea. Defeated and reported by the Moors, revolted against him, who died from wounds received in the battle of the banks of the Douro in 939.

years later. It was the great Mohammedan's last campaign, and Sancho profited by the dismay into which their leader's mortal sickness plunged the Moslems to expel them from his dominions.

Two or three years later we find the envoys of rival Moorish monarchs soliciting the aid of the count of Castile; and in 1009 Sancho paid off old scores by taking and sacking the proud city of the Khalifas. Never had so much richness been seen in barren Castile, when her armies returned laden with booty. 'He of the good laws,' as Sancho was styled by his subjects, died in 1021, and was buried in the church of the monastery of San Salvador de Oña, which he had founded.

The sisters of his youthful son and successor, Garcia II., were married to the kings of Leon and Navarre; and Garcia went to Leon to seek the hand of King Bermudo's daughter, and to demand recognition of his title as king of Castile. The poniards of the three sons of the Count de Vela left him a bleeding corpse at the door of the church of San Isidoro, on the 13th May 1029, and put an end to the male line of the house of Fernan González. His destined bride became the wife of Fernando,

king of united Leon and Castile in right of his wife, the latter in mother.

The newly crowned king was assailed by his elder brother, Garcia who invaded Castile with an army composed of Mussulmans, and threatened. After some days passed in fruitless between the fraternal enemies, the king was defeated and slain. El later—in 1065—Fernando I. followed to the grave. Deeming his dominion to be administered by one man he divided allotting Castile to his first-born son from which it may be inferred that he that province the fairest of his possessions contented with the lion's share of the king of Castile wrested the kingdom of Leon from his brother Alfonso.

walls of that town he fell a victim to the sword of Bellido Dolfos, and to the kingdoms which he had by dint of violence and treachery reunited, succeeded Alfonso, but lately a guest of the kindly Moorish Amir of Toledo.

So far the history of Burgos and of Castile generally has been an involved and tedious record of dynastic arrangements, civil strife, and desultory warfare with the Moor. The dullness of the panorama is now relieved by the picturesque and crudely romantic personality of the Cid—‘he that in a good hour was born’—Rodrigo Diaz de Vivar.

‘Rodrigo is Burgos, Rodrigo is Castile, Rodrigo is Spain,’ says Don Rodrigo Amador de los Rios. ‘His prowess, his glory, his trials, his renown, are the renown, the trials, the glory, and the prowess of the fatherland. His form, which touches the confines of the supernatural, and stands forth vigorous and powerful in the interesting picture of the Middle Ages, is the spontaneous creation of a people—is the people itself—whose marvellous instinct has given it from its own being, heat and life. His honour is the honour of Castile and Spain; there is nothing in his personality which does not represent and symbolise with transcendental

they had of noble and generous, warrior and devotee, tradition and fact, petty and great ; the in short, of the essential and of Spanish nationality, which does is transmitted unimpaired from generation, through the centuries which informs and sustains the the epochs of history.'

I quote *in extenso* an eminent appreciation of the national hero. even the Cid of the ballads and I not seem that a high compliment Spain by recognising in him her sonification and embodiment. of less cultured races have no heroes. But in Burgos, almost here we must not approach the mighty Cambrador in any way.

from Burgos, where he first saw the light somewhere about the year 1040. For ancestors, tradition credits him with the famous judges, Lain Calvo and Nuño Rasura, two worthies whose existence is at least problematical. But that Rodrigo (or Ruy) Diaz was a good Burgolese, there can be no question. Here he passed his youth at the court of Fernando I., rising to the high rank of Alferez or standard-bearer in the service of King Sancho. He was among the champions selected by his sovereign to decide the fate of the two kingdoms in a personal conflict with a similar number of Leonese knights. But whatever luck may have attended Rodrigo individually on this occasion, the Castilians got the worst of the encounter; whereupon Sancho refused to stand by his bargain, and by more military and less chivalrous methods secured his brother's realms.

When Alfonso ascended the throne of Castile, it was the Cid who exacted from him, at the gate of the church of Santa Gadea, the humiliating oath that he had had no share in his brother's murder—an indignity which Alfonso did not quietly forget. He dissimulated his resentment, however, and gave his sister Jimena in marriage to the valiant Campeador. Soon

of the king, every door shut again
a little girl nine years of age vent
him. From their windows the
him and wept, crying, 'How good
he had only a good lord!' Very
passed the night with his followers
walls. He visited his wife and
the monastery of Cardeña, and then
from Castile. He was at shifts
precedent Don Quixote appears to
—and bethought him of an ingenious
Filling an enormous coffer with stores
he offered it, as being laden with
treasure, as security to a Jew, on
standing that it should not be open
money was repaid. The confiding
advanced six hundred marks of gold
and the coffer remains to this day
simplicity of the Jewish character

parts of Spain we are not here concerned. When he died at Valencia at a ripe age, he was brought back to his native place, seated upright on his famous steed Babieca, and laid to rest beside his wife at Cardeña. There he was suffered to remain till the year 1842, when his ashes were transported to the town hall of Burgos. A brave soldier, but one of the sorriest of the nation's heroes!

During the lifetime of this worthy and the reign of Alfonso VI., Toledo was captured from the Moors, and Burgos ranked henceforward only as a secondary capital of Spain. It may be remarked that till Philip II. published his decree that '*Madrid solo es corte*,' the kingdom could not be said in the modern sense of the word ever to have had a capital. Burgos, Valladolid, Toledo, and Seville had all equal claims to be considered the seat of government. As the Moorish frontier was pushed farther and farther south, Burgos lost in military importance. But its dignity was enhanced in an ecclesiastical sense, for it was raised in 1073 to an archiepiscopal see. Then followed the stormy days of Queen Urraca, when the city came in for its fair share of turmoil and bloodshed. Order was temporarily restored under the 'Emperor'

events of 1070 were repeated. waged war against each other. infant, Alfonso VIII., succeeded the Castilian throne in 1158, Castros, rivals for the regency, swords against each other. In more the capital of an independent and witnessed in 1170 the marriage of king to Eleanor, daughter of England—the first of the many unions between the royal houses of the two

Alfonso's reign was prosperous. He was a tolerant monarch, and friendly to the Moslems. There seems to have been an important mosque at propitiate Heaven, after the terrible Christians at Alarcos, Eleanor's husband to build the monastery of to which act of piety no doubt

with the boy-king's suitor Berenguela, who soon after became queen in her own right. Without hesitation this high-minded princess abdicated in favour of her son Fernando, the issue of her marriage with Alfonso of Leon, which had been dissolved by the Pope. The new king was attacked by his own father and by the arch-rebel of Spain, Alvar Fanez, but he triumphed over his enemies, and in 1230 succeeded to his unnatural father's dominions, thus uniting finally and for ever the kingdoms of Leon and Castile.

'From the time of St. Ferdinand,' remarks a recent historian of Spain (Mr. Ulick Burke), 'Moors in Castile became as scarce as foxes in Middlesex.' An era of prosperity seemed about to dawn for Burgos—*caput Castellae camera regia*, as she proudly styled herself. There were great doings within her walls when the son of the king of England (afterwards Edward I.) came here in October 1254 to espouse Leonor, sister of King Alfonso the Learned. The English prince was made a knight by his prospective brother-in-law in the church of Santa Maria, where the marriage later on took place. In 1269 Edward came again to Burgos to assist at the nuptials of the Infante Fernando and the Princess Blanche

France, and other hidalgos of the Marquis of Montferrat, who Doña Beatriz, daughter of King

The learned king did much to purify the administration, a consequence a sedition was for brother Don Felipe and the children Haro, and Castro families. They were in force before Burgos, and the king the leader to the Cortes then in. This invitation was refused, but he arranged at the Hospital del Rey the walls. Alfonso was in a most comfortable and as the rebels wanted only a compromise to continue their campaign of rapine, the more he granted the more. Finally the ringleaders retired in to Granada.

D.

to be confined in the castle, where the unfortunate prince was put to death by his ferocious nephew, the Infante Sancho. After the marriage of the Infantes Don Pedro and Don Juan with Margaret of Narbonne and Joanna of Montferrat, at Burgos in 1281, Sancho himself revolted against his father and caused himself to be proclaimed king. He obtained possession of the city, and, strangely enough, reinterred with great ceremony in the monastery of La Trinidad the very uncle he had killed.

Señor Amador de los Rios attributes the rivalry of the two cities of Valladolid and Burgos to the preference shown the former city by the wife of Sancho IV., Doña Maria Molina. For all that, it was the old capital of Castile where Sancho caused his son Fernando to be publicly declared heir to the throne.

Burgos was now a large and populous town. It owed much of its prosperity to its considerable Jewish colony, of which Don Todros Abulafia was Nasi, and Abu-l-Hasan Aben el Harits, physician to the king, one of the elders. The Israelites contributed over one hundred thousand maravedis to the revenue in the city alone. With the important part played by the Jews in the internal policy of Spain I have dealt at

functions of state. The marriage of Brittany and the sister of the king celebrated here in January 1482. Cortes and councils met here. In 1502 the city obtained many privileges, the town and revenues of Villa de Oca being granted to the municipality.

We pass over the civil wars and the distracted reign of Alfonso X, who was ruled by one born within the walls, the Cruel. Seville is more intimate with this picturesque and sinister history. Here it was that he caused the good Count de la Vega, to be beaten to death and watched the bulls in the arena trampling on and tossing the neck of the victim. De la Vega's remains were placed in a casket, which was buried in the castle walls that all might fear to

Lope de Bandaña, Gonzalo de Melendez, and Jofre Tenorio, contributing in this way to the adornment of the chamber and the delight of their lord. It was at the old capital of Castile that he was residing when Enrique de Trastamara with Bertrand du Guesclin and the White Company crossed the border. Pedro fled, and his brother was crowned at Las Huelgas. When the tide had temporarily set in Pedro's favour, it was in the cathedral of Burgos that he and the Black Prince swore to the terms of their alliance. But in the following year (1368) Enrique's star was once more in the ascendant, and a king, innately almost as vicious as our Henry VIII., had gone to join his hosts of victims on the other side of the tomb.

Burgos, under the Trastamara dynasty, resumed for a time the rank of capital of Spain. Like his father, Don Juan I. was crowned here, at Las Huelgas, in 1379, amid great festivities and rejoicings. His son, afterwards Enrique III., was born here, probably in the great castle, founded by Diego Porcellos, which perhaps gave its name to the whole kingdom. Few traces exist to-day of the original building, which was the habitual residence of the sovereign. Enrique III., however, 'decreed a stately palace dome' at Miraflores, (

Estuñigas for the Princess Juana, called by her enemies la Beltraneja, while the town espoused the cause of Isabel and her Aragonese husband. The bishop, who had retired to the castle of Rabe, joined forces with the Estuñigas, and the townsfolk, thus placed between two fires, implored the assistance of the court at Valladolid. Meanwhile the Portuguese allies of Juana were implored to succour the castle. Fernando of Aragon appeared at Burgos in June 1475 and invested the Estuñigas' stronghold. An attack on the church of Santa Maria la Blanca was beaten off with loss, but the garrison, losing heart, ultimately surrendered to the besiegers. The king of Portugal, instead of hurrying on with all speed to Burgos, went into winter quarters at Zamora, while Fernando prosecuted the siege with his accustomed vigour. The garrison held out bravely, and seem to have at last capitulated, more out of disgust at the inaction of their ally than from any inability to defend themselves further. The commandant treated with Isabel in person, and surrendered on obtaining a free and unconditional pardon for himself and all his followers.

The union of Spain, consequent on the marriage of Isabel of Castile with Fernando of Aragon,

...ness, greatness, and
writers, as well as Spanish, never

The Burgolese joined the Com
allying themselves with Toledo
Zamora, Toro, Madrid, Avila
Cuenca, Alcala, and Soria. They
the castle and murdered an un
Garcia Jofre, afterwards sacking
palace. They surrounded the
Constable of Castile, Don Iñigo
Velasco, and were deterred from
the ground only by the intercession
who exposed the Sacrament over
The Constable fled to Briviesca, but
after returned in triumph to the no
Sixteen years later we find the
coming Charles V. with enthusias
in his honour the graceful arch of
Burgos had accepted the new mo
new era. The

THE CATHEDRAL

Built at the instance of an English bishop and, like all the cathedrals of northern Spain, on a French model, the church of Santa Maria la Mayor is conspicuously more Spanish than that of either Leon or Toledo. This more national character may be due to later additions and alterations—alterations and additions which have neither obscured nor impaired that wonderful unity and harmony of design apparent in this, the ideal Gothic church.

The cathedral occupies the site of a church built in 1075, where a summer palace of Fernan González had till then stood. The first stone was laid on July 20, 1221, by Bishop Maurice, an Englishman who had come over to Castile in the train of Henry II.'s daughter Eleanor. The saintly King Fernando took a lively interest in the great work, which progressed so rapidly that the cathedral appears to have been ready for the reception of the faithful in November 1230. The nationality of the bishop and his share in the building of the fabric are, however, matters of dispute between historical writers.

The cathedral is built on very uneven ground, a circumstance which rather enhances than

productions
internal parts, as in embossing
cathedral, the eye embraces the
tion at one glance from the sh
outside.' From a distance the m
parts of the edifice are the steep
the west front and the lantern ov
The delicacy and nobility of the s
and open-work adorning the
tempt one to rhapsody. But so
can be adequately portrayed only
not by the pen.

The lowest stage of the western
is pierced by the three doors cor
the nave and aisles within. For
sculpture, this part of the façade
the latter part of the eighteenth
accordance with the pseudo-classic
time, and robbed of nearly all its s
'restorers' spared the statu

Conception of the Virgin over the lateral entrances. This lowest stage of the west front in its extreme plainness and severity presents an incomplete appearance when contrasted with the much more elaborate and ancient work above. Over the middle door, within a noble and gracefully moulded ogival arch, is a large, finely traceried rose-window, lighting the nave. Above this again are two windows, each of four lights, and their upper parts filled with beautiful tracery. Before each light stands the statue of a youth crowned. Over this highest stage of the middle division of the west front is the inscription *Pulchra est et decora* carved in stone, and forming a balustrade, which is adorned by statues of the Redeemer, the Madonna, and the Baptist.

Over the side doors rise the towers, surmounted with steeples, built for Bishop Alfonso de Cartagena (1435-1456) by the artist, probably a German, called Juan de Colonia, or John of Cologne. These steeples rise to a height of three hundred feet, and, except at the lowest story, are detached from the rest of the edifice. They are adorned with tall pointed windows, the space for two of these on the second stage of the north tower being covered, however, by the seventeenth-cen-

..., adding that the
spires were the most misshapen
seen.

The entrance to the north transept is
the time of Alfonso X. as the Gate of the
Apostles. It stands on a higher floor of the church and is hence called
Alta, or more often the Puerta Alta.
The lower portion certainly, the westwork,
belongs to the thirteenth century and has a
great profusion of sculpture. On the door
are seen the figures of the twelve
Apostles. The portal is enclosed by a semi-
ogival arch, on the archivolt of which are
successively, seraphim, cherubim, angels,
the just rising from their graves. The
of the tympanum is adorned with a relief of
Christ seated and attended by the Virgin
St. John. Below this is a composition of
figures, a very beautiful interpretation of the Resurrection.

and above these again by windows of several lights, with statues in niches.

Ingress to the north transept is now obtained by a side entrance called the Puerta de la Pellejería, a plateresque structure facing east, dating from the year 1516. Somewhat of the Gothic spirit may be detected in this sumptuous but not over-decorated portal. The detail is excellent, and the execution vigorous. With the figures of the Virgin, the Apostles, Saints, and Bishops are associated genii, *amorini*, and heraldic achievements in the true Renaissance style. Above the doorway is a group representing the martyrdom of the two Saints John; and over this a prelate, probably Rodriguez de Fonseca, is kneeling at the feet of the Madonna. The composition is flanked by the fine statues of Saints Peter and Paul; and on the sides of this façade are placed in niches the statues of St. John the Baptist and St. James, and St. John the Divine and St. Andrew.

The Puerta del Sarmental gives access to the south transept. It has the finest of the cathedral fronts. It is approached by a broad flight of steps, flanked by the walls of the episcopal palace and cloisters, and by some interesting fourteenth-century tombs of bishops. The archi-

the Apostles. The th
 archivolt are adorned with a
 crowned figures playing vario
 Above all this is a magnificent ro
 with beautiful glass of the four
 The third stage of the front show
 windows, elaborately traceried, an
 into four lights by mullions, supp
 figures of angels. 'The angles of
 says Street, 'are flanked by crock
 the crockets here, as elsewhere t
 early work, being simple in form a
 as perfect in effect as it is possib
 to be.'

The eastern front of the cathed
 by the Capilla del Condestable and
 chapels. The exterior of the fam
 chapel mentioned is very fine. C
 most stage on one of the sides tw
 ing upright are -

knights armed *cap-à-pie*. The stages are flanked by effigies under canopies. The angles of the façade are surmounted by elegant spires and pinnacles.

The plan of the cathedral—a Latin cross, with nave, aisles, and transept—has been obscured by the chapels built on the north, south, and east sides, as may be seen by a glance at the plan included among the illustrations. The nave is of six bays, and fifty-eight metres long. Though the view is spoilt, as in all Spanish churches, by the choir, it remains picturesque, pure, and devotional in the highest degree. The dim religious light of our northern churches, it is true, is lacking, for the interior is white throughout, and the stained glass, which in earlier times would have mellowed the strong sunlight, was unhappily shattered during the war of Independence. The aisles are lower than the nave, from which they are separated by twenty columns, each with eight engaged shafts. The triforium is somewhat in the nature of an architectural curiosity, and certainly has been altered since the thirteenth century; it consists of wide bays of five or six lights each, with trefoil and quatrefoil traceries above, enclosed within a semi-circular arch or 'label,' which is decorated with sculptured heads. Street declares that he has

the centre of the apse, is approached by steps of white, red, and black railed off from the ambulatory by screens fixed on pedestals of jasper pillars of the nave; the backs of the altars are adorned with life-size statues. Behind the Renaissance retablo, an enormous work of walnut wood, is the choir, and each of its stages is in a different architecture. The symmetrical divisions of the altar-pieces into compartments, each with its own statue, does not strike the eye as artistic or pleasing. Indeed, there is something faintly suggestive of pigeon-holes about it. Ponz, quoting Ponz, states that the sculptors were Rodrigo and Martin de la Cruz, who were paid forty thousand ducats for the painting and gilding Juan de Juanes, Madrid and Martinez of Valladolid.

or 'Borgoña,' executed in 1540, and representing the Agony in the Garden, Christ bearing the Cross, the Crucifixion, the Resurrection, and the Ascension. The first and last are stated by Ford to have been executed by one Alonso de los Rios in 1679. To the Renaissance period also belong the handsome silver lamp and candlesticks. To an earlier age belong the tombs on the north side of the sanctuary—two concealed by the retablo; they contain the remains of Don Juan, the rebellious son of Alfonso X., Don Sancho, brother of Enrique II. of Trastamara, and his wife, Doña Beatriz. Over the altar is the copy of the banner borne before Alfonso VIII. at the Navas de Tolosa, made by the De la Aya brothers and others about 1570.

Over the crossing or intersection of nave and transept rises the gorgeous lantern or octagonal dome, which Philip II. said seemed like the work of angels rather than of men. It replaced the earlier dome which collapsed in March 1537, and was completed in December 1567. Felipe Vigarni (de Borgoña) and Juan de Vallejo are mentioned as the architects. The Gothic and Renaissance styles are curiously but not inharmoniously blended in this beautiful lantern, which

...contains the empy-
in bronze—of the English Bishop
work believed to date from 126
one hundred and three in number,
between 1497 and 1512 by Felip
bestowed on the cathedral by Bish
Fuensanta. They are of walnut
two tiers—all most richly carved i
sance style, the pillars between b
in similar fashion. The lower sea
whole, the finer work, and are inlaid
The subjects of the reliefs are tak
acts of the saints and life of the Vir
from Genesis form the subject of t
the fronts of the upper stalls, the ba
ing the New Testament. The trasco
at the west end of the choir, cost i
ducats. The *reja* displays the arm
Zapata, whose gift it was; the p
support it rise for

Archbishop Manso de Zuñiga, in the first half of the seventeenth century, by Fray Juan de Rici of the Order of St. Benedict.

The grand chapel of the Constable (Capilla del Condestable), behind the high altar at the east end of the church, was built about 1487 by Don Pedro Fernandez de Velasco, Conde de Haro, and Lord High Constable of Castile, the property of whose descendant, the Duque de Frias, it remains to-day. The architect was Juan de Colonia (John of Cologne) or, as some will have it, his son Simon. Street sees much that is German in the style of the chapel, but also features which may be fairly attributed to the Spaniards who worked under the architect's orders, or to his own efforts to consult native tastes. While the chapel may be described as florid Gothic, the splendid entrance arch, with its marvellous lacelike tracery, tapering pinnacles, and railing, the masterpiece of Andino, belongs to the Renaissance. The chapel is lighted by fourteen stained-glass windows, displaying the arms of the Velascos, which are repeated on four large stone escutcheons on the walls. The retablo of the high altar, believed to be by Juan de Borgofia, has, in its lower stage, a spirited sculpture of the

armour, the details of which rendered and merit close study the Countess is crouched a do fidelity. This great seigneur and his consort are interred in their monuments. Close to the huge oblong slab of polished quarries of Atapuerca, weighing and intended presumably to The chapel contains many other interest. The side altars display sculpture, the one in the Gothic, the Renaissance style. There is a triptych, and a good statue of Becerra. In the sacristy is a portable ivory altar which the Count about with him, and a 'Magdalen' by some to Da Vinci, by others plate of the same age.

gilt cross; an oval alabaster relief of the Madonna; and other treasures, some of which are not readily shown.

The two chapels next to that of the Constable on the north side of the apse are earlier than the others and are of good middle-pointed style. The chapel of San Gregorio seems to be the only one belonging to the thirteenth-century church. It contains the tomb of Bishop Fontecha. The adjoining chapel of San Nicolás was built in 1268 by Bishop Villahoz, whose tomb and effigy are placed upright against the wall. Close by is one of the finest sepulchres in the cathedral—that of the Archdeacon Fernando Villegas, an early translator of Dante. Opposite the door of the Nacimiento chapel is a notable picture of San Juan de Ortega by Cuadra.

At the northern end of the transept is the grand staircase of thirty-eight steps, leading to the Puerta Alta. It is one of the finest examples of the art of Diego de Siloe, who was at his best when handling such intricate and profuse decoration as this. The splendid iron balustrade was the work of Cristobal Andino.

Opening on to the north aisle are the large chapels of Santa Ana and Santa Tecla. The

it is in white marble and adorn
with New Testament subject
damaged. There are a few good
chapel, one attributed to Andrea
a sculptured genealogy of the
chapel of Santa Tecla, perhaps
need be said than that it is in
esque style and was founded in
feature is its 'half-orange' dome
that there formerly existed on
baptistry a small chapel dedicated
wherein Alfonso XI. instituted the
hood of La Vanda or the Badajoz
kings of Castile were members.

Opening on to the southern aisle
Capilla de Santa Tecla, is the crucifixion
the Santísimo Cristo de la Agonía
very ancient, curious, and (it is a
lous image of Christ.

pressive object, dressed up after the ridiculous custom in Spain.

The chapel of the Presentation was founded in 1519 by the Canon Gonzalo de Lerma, whose noble tomb in the centre of the chapel was executed during his lifetime by Vigarni. Another fine tomb is here—that of Canon Jacubo de Bilbao. This chapel possesses a beautiful Virgin and Child painted on a panel, probably by Sebastiano del Piombo, and sculptures by Berruguete. The railing is another example of Andino's craftsmanship.

In the chapel of San Juan de Sahagun are preserved the relics of the saint, who was a canon of Burgos. Here are also numerous other relics, chiefly fragments of the bodies of sainted personages, among them two local martyrs, Centola and Helena. The image of the Virgin of Oca is fabled to have testified by a nod to the promise of marriage made by a faithless Don Juan to a damsel—a silly story also told of the Cristo de la Vega at Toledo. Simon, the last Bishop of Oca, is buried in this chapel, and also the Blessed Lesmes, who is invoked by sufferers from nephritic disorders. More interesting than any of these things is the Cristo de la Agonia, a painting signed by El Greco.

, and those on the rounder,
contained in a beautiful tomb of a
a superb kneeling effigy in bron
is also the beautiful flooring of
of bronze, the fine eagle lectern.

We now reach the sacristy,
which is in the bad style of the
tury. There is some good carvin
is not rare in Spain ; but the pict
Murillo and other masters are a
A jasper table is among the n
objects. We complete the circui
by a visit to the large chapel of
signed in the sixteenth century
Vallejo. It is considered to be th
of Burgos. The Apostle of Spa
horseback on the high altar, and
beautiful *reja*. Here lies the
Quirce, one of the Velasco fan
tomb worthy of the

interesting tombs in this chapel, among the oldest being that of Bishop de Villacreces, who died in 1463.

On the south-east side of the cathedral are the cloisters, among the most beautiful buildings of their kind. Street believes them to date from between the years 1280 and 1350. They form a quadrangle, the dimensions of each gallery being 90 feet by 22 feet. The cloisters are entered through a fine pointed arch, near the chapel of the Visitation, adorned with statues and heraldic devices. The head of St. Francis of Assisi is said to be an actual portrait. Other statues are those of the Blessed Virgin, St. Gabriel, David, and Isaiah. The tympanum is sculptured with the Baptism of Christ—the rite being administered to Christ *seated*. The reliefs on the doors, which are of later date, and were the gift of Bishop Acuña, are worthy of their splendid setting.

The cloisters are in two stages, the lower being plain, the upper very ornate. The windows are ogival, of four lights, and freely decorated with traceries and foliage. The angles and niches are adorned with good statues. Among these are the effigies of St. Fernando and his wife, Doña Beatriz, each holding a ring in commemoration

ing and more varied, or more red
illustrations of and links with the p
of the very essence of all one's in
works.'

In a chapel leading from the
attached to the wall one of the celel
filled with sand which the Cid p:
security for a loan upon an unusu
minded son of Israel. It is antiqu
enough to date from those days a
Close by is the recumbent effigy a
Juan Cuchiller, the faithful servant of
In adjacent chapels may be seen t
tombs of Canon Santander, a sixtee
work, with an exquisite relief of
and Child; of Canon Aguilar, w
1482; and the monuments of otl
chaplains, and knights.

Adjoining the cloister

contains a Crucifixion signed *Greco*, and a St. John the Divine doubtfully attributed to Murillo. There remains to be seen the old sacristy, a spacious room over forty feet square, and with corbels quaintly carved with scenes from a lion hunt. The treasury of Burgos is not as rich as that of Toledo or Seville; but it contains some magnificent and seemingly ancient vestments, beautifully carved presses, and a long series of portraits of the occupants of the episcopal see. Below the cloister a lower story was built; but the arches are now blocked up and it is neglected, though abounding in interesting tombs and monuments of the thirteenth and fourteenth centuries.

The south-west side of this grand cathedral is shut in by the archbishop's palace.

LAS HUELGAS

The other great ecclesiastical building of Burgos belongs nearly to the same period as the cathedral. The Cistercian convent of Santa Maria la Real de las Huelgas was founded in 1180 by Alfonso VIII. and his Queen Eleanor, daughter of our Henry II.—to propitiate the Heavenly Powers after the rout of Alarcos, it

This historic pile stands above the city, on the road to Valladolid is derived from the verb *holga* site having been formerly occupied in grounds. Many of the most in Castilian history were enacted Edward I. was knighted by Alfonso here, in after years, the Black fresh from his much-to-be-regret Navarrete. Many royal personages here, and not a few were buried Great was the dignity of the abbess, cised 'the high, the low, and the ror, in other words, could hang off own gallows; whose authority over half a hundred towns and villages exempt from all episcopal jurisdiction Though shorn of her proudest pride much of her wealth, the abbess of is still one of the greatest ladies of

permit even the most sober of archæologists to examine their cloisters.

A thirteenth-century postern leads into the *compás* or square formed by the convent, a graceful fourteenth-century tower, and the ancient palace of the Castilian monarchs, now a school. The church, built by St. Ferdinand in 1279, is of the usual cruciform plan. It is stern, simple, very pure Gothic, despite the restorations and alterations effected in successive ages. The nave is inaccessible to strangers, and is reserved exclusively to the nuns, who may be seen, through the screen, assisting at the offices in their grandly carved stalls. We loiter in the transept, and notice the lofty lantern over the crossing, and the revolving pulpit from which St. Vincent Ferrer is said to have preached, though the date of its construction (1560) may be discerned carved upon it. The chancel, with its green tapestries woven with gold—the gift of Philip the Handsome—is flanked on either side by two chapels, but our interest centres in the nave, of which we can only obtain a glimpse through the grille. The tombs facing us are those of the founders, Alfonso VIII. and Eleanor Plantagenet. The conqueror of Las Navas is shown on a relief, enthroned, handing the charter

royal house of Spain, among
Alfonso VII., Sancho I., Enric
of Austria, Duchess of Savoy
daughter of the great Don
princess entombed within th
cincts. Unapproachable by v
of Santiago, wherein is pres
St. James, which by means
mechanism could place the c
brow and confer the accolade o

The remarkable Moorish fal
lieved to have been a trophy
Las Navas de Tolosa, is hung i
but a replica may be seen hangi
A detailed description of this i
contained in Riaño's *Spanish* &
los Rios rejects the tradition
Almohade standard, and thinks
or flap of the Amir's

one of the spoils of war, for the character of the texts from the Koran woven upon it are a sufficient proof that it could not have been worked by Moorish weavers under Christian direction.

Not far from Las Huelgas is the Hospital del Rey, built by Alfonso VIII. as a hospice for pilgrims to Santiago de Compostela. There is little about this building now to suggest a twelfth-century origin. Rebuilt in the sixteenth century and restored by Carlos III., it has been styled one of the finest specimens of the plateresque in Castile. The Puerta de Romeros exhibits a bewildering wealth of ornament, against which stands out, as the most interesting features, the vigorous figure of the apostle, and the crowned busts of Alfonso and Eleanor. The court is bordered on two sides by cloisters, the symmetry of which is marred by the excess of arches. The cornice, with its heraldic achievement and busts, is, on the whole, in good taste. One side of the court is formed by the façade of the church, restored in the plateresque style by Carlos III. in 1771. The original structure may be recognised in some dilapidated and deserted chambers with Mudejar ceilings, adjacent to the Magdalena arcade. There are some graceful Mudejar capitals and Arabic inscriptions of the

two and a half miles from the
stood the hunting palace of Enr
like so many abodes of Spani
naturally uninviting site, and co
king's son and successor, Juan II., i
monastery in 1442. In consequ
had to be rebuilt, a few years l
direction of Juan de Colonia. I
not actually completed till the
the Catholic. The monastery is
by only a few monks, each having
or cell, according to the rule of St.
grows in the courtyard, and everyt
aspect of desolation and neglect.
recalls San Juan de los Reyes :
rises high above the adjacent bu
in plan and rather spoilt by plater
The interior, consisting of a single
is divided by *rejas* or grill

fully carved in walnut, and display the figures of the apostles. They were carved in 1558 by Simon de Bueras for the sum of 810 ducats. The priests' stalls, also in walnut, show the fine workmanship of Martin Sanchez (1489), a Spaniard whose style was very Flemish. The quadrangular altar, designed by Gil de Siloe, was adorned with gold brought from America in the second expedition of Columbus. The altar-piece, by the same artist and Diego de la Cruz, is a triumph of design and colouring. It is impossible to describe in detail the almost innumerable subjects and sculptures which make up this marvellous work. To be easily distinguished among the religious compositions are the figures of Juan II. and his Queen Isabel, kneeling on faldstools and attended by their guardian angels. Above the tabernacle a superb cluster of angels encircles a crucifix, over which is seen the symbolical figure of the pelican. Very fine, also, is the seat occupied by the celebrating priest during the sermon. It is the work of Martin Sanchez, and is an exquisite specimen of Gothic carving, described by one authority as 'one of the most beautiful and sumptuous pieces of ecclesiastical furniture of its kind and period in Spain or elsewhere.'

But the supreme objects of interest in this

Isabel the Catholic. The effigie
queen recline on an alabaster t
plan of which is a star of eight p
two squares placed diagonally.
the lower slab are placed figures
porting the royal escutcheon, a
by lions. Each of the sixteen
the points of the star is occupie
of an apostle or a cardinal virtue p
The tracery of this part of the ton
ably rich. The angles of the upper s
off and marked by pinnacles, stat
statues of the Four Evangelists. I
the charming figures of cherubim
ent postures, seem about to deta
from the marble. In the interval
points of the substructure are dis
various attitudes: on some *amoris*
while others are about to devour
C. 1. 6

tion, vigour, and animation of design, finer than any other work of the age, serves but as a setting for the recumbent figures of Juan II. and Queen Isabel of Portugal—the parents of that other and more famous Isabel. The king is shown in his crown and robes; the face is weak, but beautiful, boyish almost, smooth-shaven, and framed by long curling locks; on the breast falls a magnificent collar of state. The right hand, which held the sceptre, has been broken off, the left, with a natural gesture, gathers up the folds of the robe. On the feet are pattens, which seem to have been in use by both sexes in Spain in the fifteenth century. The robe is of the most magnificent description, encrusted with embroidery and precious stones. The statue of the queen remains intact. Her gloved hands hold an open book, from which she seems to have raised her eyes to regard the spectator between half-closed lids. Her mantle is as splendid as her husband's. Siloe's embroidery in marble, his moulding of the draperies, are as delicate as the work of the weaver of the robes itself could ever have been. The lace-work is so fine that one expects a breath of wind to ruffle it. Assuredly, the price paid to the architect (442,667 maravedis) was not an exorbitant one.

contained within a re
north wall of the sanctuary, feet
to which children cling. Me
the tomb, over which is seen a
St. George and the Dragon.
hardly less significant than the
prince's parents. All three tokens
of love with Isabel the Catholic,
this church as in quite a peculi
perty of her family. It is said the
escutcheon of the family of Soriano
of the stained-glass windows, shows
it with one of her attendants' sword
the community that they must
patronage than hers. And to-day
glory there is at this forlorn mon
astery. A statue, in painted wood
founder of the Carthusian Order
chapels, deserves notice if only as a
specimen of the

many other cities, the existing fabric of the earliest-founded church may be of recent date, and far surpassed in antiquity by the actual masonry of some less historic fane. Street assigns the date of San Estéban to somewhere between the years 1280 and 1350. It stands on the castle hill, and exhibits some features of architectural interest. The portico is good Gothic work of the late thirteenth century, the reliefs representing the martyrdom of the patron saint. An early instance of realism is the stones adhering to the folds of the saint's robe in one of the statues. Above is a fine wheel-window of the middle fourteenth century. The church consists of three parallel naves, all terminating in apses. At the west end is a raised gallery for the choir, with a fine late Gothic balustrade. Some beautiful arabesque work may be seen in the last chapel in the south aisle; the retablos and pulpit are comparatively modern. This church, which belonged by the way to the Knights Templars, is entered through an early fourteenth-century cloister—one of the smallest to be met with.

Next in order of interest, and probably of date, comes San Gil, a cruciform structure in the north of the city, founded, or at any rate rebuilt, in the

the church, with bodies
heads and hands of white.
the building worthy of notice
painting and sculpture and ca
tion of the chapels on each
The retablos are gorgeous, and
interesting and apparently ver

Only the very patient or ent
will trouble to visit the other ch
which, as it seems to me, contain
one's curiosity. San Nicolás, a s
parish church, being close to the
not be neglected. The life o
patron of youth—is illustrated
paintings in the north aisle and
carved stone retablo of the h
fine work, as an inscription decl
of Gonsalvo Solanco and his
Miranda, both of whom
tombs in

The old convent of San Pablo, now appropriated to military uses, is hardly worth a visit, but the story of its founder, Bishop Pablo de Santa Maria, is, as Street remarks, worth telling. Originally a Jew, he was baptized a Christian in 1390. Of his four sons one at least followed his example, and afterwards became Bishop of Siguenza; but his wife, Juana, remained deaf to all his persuasions and refused to abandon the faith of her fathers. Accordingly he had the marriage legally dissolved, and was ordained priest. In 1415, being then at Valladolid, he was raised to the episcopal see of his native city, and among those who met him upon his induction were 'his venerable mother, Doña Maria, and his well-loved wife, Juana.' His well-loved wife, despite their religious differences, she seems to have remained, for she was buried near her husband in this church of San Pablo, unconverted to the last. The bishop survived her fifteen years. It is strange that these tombs should have been spared in the days of Torquemada, when many bishops of Jewish ancestry were compelled to disinter the bones of their remote ancestors to save them from the fury of the new school of Christians.

Of that tutelary divinity of Burgos, the Cid, there are several shrines, mostly, alas! spurious.

...the champion constrain
take the oath. That event is
stone cross near the entrance, a
over the door. But the real lo
oath was taken was stolen by
showed themselves particularly
of Spain's national hero. Of the
Martin, where he was baptized, n
The site of the Casa solar del Cid
visiting. The house, as might be
long since disappeared, and the pres
ing monument was erected by Ca
eighteenth century. The very mo
Pedro de Cardena, which the her
last resting-place, and to which h
across Spain seated, dead, but sti
his war-horse, has been modernise
little to assist the imagination.
are stirring enough. The founder
Visigoth

him deep,' was his master's last injunction, 'for it is not meet that he should be eaten by dogs who has trampled under foot so many dogs of Moors.' The honourable interment of animals who have endeared themselves to their masters is far from being a modern craze and a proof of the degeneracy of a people, as some pseudo-moralists of to-day appear in their ignorance to believe.

The Cid's own tomb at Cardeña is now empty. Some of his bones were carried off by the French during the Peninsular War, and were ultimately discovered at Sigmaringen, when they were restored to the Spanish Government. Meanwhile the rest of the skeleton and that of the Cid's wife, Doña Ximena, had been removed from their insecure place of sepulture, and are now contained in a walnut case, to be seen in a modern chapel at the Ayuntamiento, or town hall. In the same building—an eighteenth century structure—is shown the bench from which those early judges of the nation, Lain Calvo and Nuño Rasura, are affirmed by tradition to have administered justice. The archives are said to merit exhaustive examination, and are rich in rare autographs and manuscripts.

Burgos, like many other provincial capitals in

their estates, remote from towns in France and in western usually contain two or three local nobility which do something to place from utter provincialism. of such buildings perhaps that large country towns the aspect cultural centres or overgrown finest example of civil architecture the Casa del Cordón, now the residence of the Captain-General. This was the family whose tombs we have seen in the Casa del Condestable. It was in all probability built by the same workmen in the fifteenth century, under the direction of the famous Mudéjar architect of Segovia, and by order of the illustrious Ferdinand and Isabella. Don Pedro Fernandez de Velasco, Don Pedro de Mendoza, Doña Mencía de Mendoza de 1500.

This lady was the natural daughter of Ferdinand, her mother having been a Catalan girl who accompanied her royal lover in all his campaigns disguised as an esquire. The accomplished duchess was the firm friend of her half-sister, the hapless Queen Juana, and took the latter's husband, Philip the Handsome, to task so severely, that he caused her to be ejected from her own house. Within these walls the Burgundian prince expired, his body being jealously watched by the queen and the duchess to save it, tradition avers, from a lady by whom he had been passionately loved and who had sworn to possess him in death. The Casa del Cordon has nobler memories, too, of Columbus who, on his return from his second voyage to America, here presented himself to the Catholic Sovereigns with offerings of the choicest products of the New World. Here was signed, on June 11, 1515, the act of the incorporation of the kingdom of Navarre with Castile, the unity of the whole of Spain being thus achieved. A copy of the document is preserved in the city archives. And in this house, in 1526, Francis I. was entertained on his way back to France by the High Constable of Castile.

The mansion, which has thus loomed so large

parapet or balustrade of pink
in which is repeated the Cro
remembrance of a victory g
on that saint's day. The fa
two square towers, rising on
ordinary roof level. The win
are later additions, and in ba
carved in stone over the entran
house derives its modern nam
to be part of the insignia of th
by others, with more probabilit
of St. Francis of Assisi, a sai
object of a special veneration
family. Within it are containe
of the allied houses of Velasco
Vega, and Figueroa, the firs
castles and lions of Castile an
buen morir honra toda la vida
courts, now devoted to "

On the south side of the river, in the Calle de la Calera, are two interesting houses which give the neighbourhood a thoroughly sixteenth-century aspect. The portal of the fortress-like Casa de los Angulos or of Iñigo de Angulo is adorned by two lions placed on the pillars flanking the archway, above which is a shield with seven quarterings. A few doors farther on is the more interesting Casa de Miranda, considered the best example of the Renaissance style in Burgos. It now serves the prosaic purposes of a candle factory. It is entered through a noble doorway decorated with heraldic achievements. Between the capitals of the inner court may be deciphered the inscription : *Franciscus de Miranda salon abbas de salas et canonicus burgen protonotarius et scriptor aplicus patrie restitutus faciendum curavit anno De MDXLV*. The escutcheon of the Mirandas is displayed on the friezes, which are in the usual Renaissance style, relieved with the figures of genii, medallions, etc. The architecture of the staircase exhibits a harmonious blending of late Gothic and early plateresque. Fine workmanship is to be seen in the decoration of the façade of the old Colegio de San Nicolás (1570), where the Provincial Institute has its quarters.

the town council at one time
and whence the body of García
was hurled by Pedro the Cruel
between 1536 and 1540 by the king
to conciliate Charles V., it is said to be
the *Comunidad*. The arch is
and flanked by two rounded
arches shown in niches six
feet high. Charles V. and the Castilian
Fernán González, Nuño Rasura
Diego Porcellos. The upper part
is battlemented and adorned with
Virgin, of the guardian angel and
kings-at-arms supporting escutcheons.
The probability is that the entrance
the whole lower story, is older than
the sculptured parts.

The arch of Fernán González
1592 to mark the site of the castle.

Burgos has, however, done its best to keep green the memory of its illustrious sons—an example set by so many continental towns, which we, in England, seem loth to follow.

Of the castle, whose history was so long the history of Castile, little that is ancient, nothing of the earliest structure, remains. The oldest masonry is probably the gate, called the Puerta San Estéban, a brick structure pierced with a horse-shoe arch. Popularly ascribed to the period of the Moorish domination (which practically was never asserted over Burgos), there can be little doubt that it dates from the fourteenth century, and was the work of Mudejar masons, like so many other Spanish buildings of that time. The old citadel of Castile is now a heap of ruins, but it was strong enough as late as a century ago to resist the assaults of Wellington. The next year, however (1813), the French completely dismantled the fortifications and evacuated the city.

The provincial museums of Spain are, as a rule, disappointing, but the Burgos collection, housed in the Puerta Santa Maria, is enriched by the spoils of numerous ancient churches and sup-

...story of Fres del Val, who
interred in 1491, having met him
of twenty years, before the
He is shown kneeling in an attitude
beside a prie-Dieu. The face is
expressive, and probably a portrait
robe of extraordinary richness
of mail, the cuirass, and the plumed
by the young warrior. The style is
the statues of Don Juan II. and
in the Cartuja, and reflects the general
Spanish sculpture. Hardly less
tomb itself, decorated with shields
angels, and an inscription recording
the deceased. In the museum of
curious and interesting altar-fronton
vent of Santo Domingo de Silos,
eleventh century. It is of bronze
saints in coloured enamels, in a
fine style.

the basin from Medina Az Zahara, preserved in the National Museum of Archæology. The Byzantine reliefs of saints on one side of the casket were evidently carved by the Christians when they became the possessors. Few small provincial collections contain more important antiquities than the Museum of Burgos.

SALAMANCA

'SWORD never blunted pen,' proverb, 'nor pen sword.' The manca illustrated this truth. doughty warriors and learned name of Salamanca was feare Portuguese, as much as it was the halls of learning of the media seat of a university which all competed for pre-eminence with Paris, it was at the same time camp of as fierce a race of fighting marched beneath the banners of : has made the city famous in every was by her sword that she can known in her own country. Dece she has yet made herself illustrious great fields of human activity as

tified by some with the Elmantica of Polybius, in which others recognise the neighbouring town of Alba de Tormes. Plutarch speaks of it as *Sal-matica*, 'a great town of Spain,' and relates the heroic exploits of its womenfolk. Besieged by the Carthaginians under Hannibal, the inhabitants were forced to surrender. They were ordered to evacuate the town, leaving behind them all their arms and property as spoils for the victors. They were then placed under a guard of Massilians, while the rest of the Punic host hastened to plunder the forsaken city. But the women, who had accompanied the prisoners and whom no one had thought of searching, produced weapons which they had concealed about them, and armed their husbands, who fell upon their guards and cut them to pieces. The Carthaginian army was thrown into dismay by this unexpected attack, and the brave Salamantians were enabled to make good their escape to the hills. Hannibal is stated by Plutarch to have graciously pardoned the enemy that had eluded his vengeance.

Salamanca, with the rest of the province of Lusitania, passed under the sway of Rome, and seems to have been a place of some importance. Money was coined here in the reign of Tiberius,

already establi
 had already been for a tin
 governor, Genseric, broth
 Money was struck bearing
 and of the kings Erwig
 bishops are mentioned as as
 of Toledo: Eleutherius at 1
 the fourth and fifth; Ege
 eighth, and tenth; Providen
 Holemund at the thirteenth,
 tenth. When in 715 Salama
 by the Moorish invasion, h
 refuge with Pelayo in the glen
 we read that Alfonso the C
 basilica of San Salvador at Ov
 the occupant of the see the
fidelium. The city did not l
 undisturbed possession of tl
 taken by Alfonso I. in 750. a
 Ordoño I. wh-

mitre about the year 880, occupied himself with writing a chronicle of Spain from the reign of Wamba to his own day. His patron, Alfonso el Magno, succeeded in expelling the Mohammedans from Salamanca, and thought to annex it definitely to his kingdom; but it was recaptured by Abd-ur-Rahman, the Khalifa, five years later, the Christian inhabitants, including priests, to the number of two hundred, being put to the sword.

The city continued to change hands according to the varying fortunes of war till the conquest of Toledo by Alfonso VI. (1085). The country between the Douro and the Tagus, desolated by three centuries of unintermittent warfare, had become almost denuded of inhabitants. Alfonso appointed his son-in-law, Count Raymond of Burgundy, governor of Salamanca, with a mandate to repeople the town and surrounding district, and to repair the ravages of war. The count drew his colonists mainly from Castile, from the neighbouring towns of Toro and Braganza, from other parts of Portugal, from Galicia, from the 'Sierra,' and from his native province of Burgundy. These, together with the Mozarabes or original inhabitants, constituted the seven classes into which the population was divided,

... amalgamated with the
the municipal archives, d
teenth century. From thi
appear that an important p
work of colonisation by the B
of San Vicente, a foundatio
or three centuries old.

Count Raymond and his
assisted in their beneficent lab
bishop, Jeronimo Visquio. Th
of Perigord, and a monk of
Benedict, had come to Spain
illustrious Don Bernard, Arch
He accompanied the Cid as cha
and on the reduction of that ki
bishop. On the death of his p
to Toledo, and was almost imm
to the joint see of Salamanca
a deed, dated July 1102, wh
him

and honours, laid to rest. It had been his wish to have been laid beside his old master at Cardeña. He lived to witness the troubles attendant on the second marriage of Queen Urraca, to whom he was ever faithful; and was the first to acknowledge the primacy of the powerful Gelmirez, Archbishop of Santiago.

On Jeronimo's death in 1120, his successor, Gerardo, was driven from the see by the Aragonese opponents of Urraca, and found an asylum with his metropolitan. The accession of Alfonso VII. resulted in the deposition of the next bishop Munio, who was a violent partisan of Aragon. He made determined efforts to recover his authority, without success, the intercession even of St. Bernard availing him nothing. Meanwhile a certain count, Don Pedro Lope, who appears to have been all-powerful in the town, shut the gates against the canonical bishop, Berengario, who succeeded at last in taking possession of his see only by the direct intervention of the king in 1135, after a lapse of four years.

The rebellious temperament of the Salamancans thus early manifested itself. A year or two later it was to cost them very dear. Scorning the leadership of any count or chief, the townsmen

the Mohammedan

a parley with their leader
replied that each man was for
the Moor thanked God for
adversaries. An engagement
be better described as a massacre
and but few returned to Salama
fate of their comrades.

The bitter lesson was repeated
years before the insensate citizen
humbled to appeal to the king
sent them as commander a far
Ponce Vigil de Cabrera, who
sorely tried Salamanca with
The indomitable spirit of the
captainship achieved wonders
Albalat was taken and razed to
the whole district of Ciudad Real
Alfonso VII. in 1147, as a more
powered

founding of Ciudad Rodrigo as an encroachment on their privileges, and elected one Nuño Serrano as their king. On the field of Valmuza they gave battle to the king. Consulting the direction of the wind, they set fire to the brushwood, hoping that the smoke would be driven in the faces of their opponents. The wind suddenly changed, however, to the utter discomfiture of the rebels. The luckless Nuño was captured and burnt alive, and haughty Salamanca lay at the feet of the conqueror.

Fernando did not cherish resentment against the rebellious town. He called a Cortes here in 1178, and liberally endowed the see. In gratitude for the royal favour, Bishop Vital upheld the marriage of Alfonso IX. with his cousin, Teresa of Portugal, thereby bringing upon himself the fulminations of Pope Celestine III., and ultimately the sentence of suspension and deposition. Meanwhile the fighting spirit of the Salamancans was gratified by the establishment of the military order of Alcantara by two of the townsmen, Don Suero Fernández and his brother Gomez. The knights attached themselves to the Cistercian Order, their headquarters being the hermitage of San Julian de Pereo, on the banks of the Coa. The order was approved in 1177 by a

known to the utmost confidence.
This was a flourishing time in which the Dominicans and Franciscans were building up buildings, colleges, churches, and banners up on all sides. The banner was seen in the forefront of the battle of Montanchez, at Merida; it flew at Trujillo and Medellin; it waved over Ubeda in 1234, and of Guadalupe later. The townsmen followed Alfonso to the sieges of Murcia and were rewarded for their privilege of holding open markets, heretofore the prerogative of the king.

To these halcyon days there followed at Salamanca a long period of discord. Sancho el Bravo, when prince, rebelled against his father; and in 1288 the city was punished for its loyalty to the rebellious Infante Don Juan, who was slain by Don Lope de Haro.

Portugal, where he did not re
of Juan I. He died in his
year 1404. Bishop Barrasa
of Enrique II. was liberally
devotion, and entrusted wit
honourable embassies to Fland.

We read that St. Vicente F
manca at the beginning of the
and as a Spanish writer has
Jews to the unity of the faith
their synagogue. He does no
been equally successful in
Christians to the spirit of thei
from the following tragic incid
the history of Salamanca in his
arose over a game of pelota bet
of the family of Manzano &
Enriquez. The two latter were
slayers fled to Portugal. Th

seat at Villalba. A day or two later she, with a few followers, suddenly fell upon the murderers of her sons as they sat in fancied security at their inn in some Portuguese town, killed them, and bore their heads in triumph back to Salamanca, where she flung them upon the tombs of the Enríquez. But from this deed of vengeance sprang a bloody vendetta between the two families and their partisans, which the eloquence of St. Juan de Sahagun in 1460 allayed but could not extinguish. When forced to lay aside the sword and dagger, the bowl and philtre became the instruments of this unquenchable hate. Nay, as late as the reign of Philip II., the rival factions wore different colours, and eagerly seized the opportunity to contend against each other in jousts and tournaments. Juan de Sahagun, whose good deeds are strikingly relieved against so dark a background, himself fell a victim to poison, administered by a lady, whom his preaching and exhortations had deprived of her lover. Acclaimed at once (1479) as the patron of the city, it was not till October 17, 1690, that he was formally enrolled in the list of the saints of the Catholic Church. His feast is celebrated on the day of his death (June 11).

The fierce passions of the Salamancans were

city was alternat
partisans and the opponents of
Alvaro de Luna. When the
town in 1440, the Archdeacon
of the late bishop, Don Die,
furious adversary of the Constab
alcazar of San Juan and the
cathedral, and compelled his se
refuge in the house of one Aceve
was again garrisoned against th
IV.) six years later by Pedro de
this time the bishop was on the
with the help of Suero de Soli
rebel from the town. In gratitu
his friendly reception by the citiz
unfortunate king ordered a fair
to be held every year from the 8t
September, and to the delight of
decreed the demolition of the alca

The disputed succession on
Enrique again plunged the citv

and endeavoured to obtain possession of it. After much fighting he was expelled by the citizens, headed by Don Alfonso Maldonado and Suero de Solis. Upon the triumph of Isabel's faction, the Portuguese quarter was promptly sacked in revenge for the assistance given by that nation to Juana. Another Maldonado was seized by King Fernando and ordered to deliver up his castle of Monleon under pain of death. The captive lord gave the necessary orders to his wife, commanding the garrison, who, at first, obstinately refused to obey them. It was only when the headsman was about to strike off her husband's head in view of the ramparts that she relented and admitted the king's troops.

The Salamancans were assuredly of stern stuff. The Catholic Sovereigns amused them with tournaments and pageants, and found employment for their swords before the walls of Granada. In the year 1497 Fernando, returning defeated from the Portuguese frontier, found his only son, Prince Juan, at the point of death. He expired on the 4th of October, after thirteen days' sickness, at the age of nineteen, his mother arriving too late to see him alive. It is related that Fernando caused the queen to be informed that he also was dead, that her joy on finding him

The failure of the harvest caused so much distress that the shops were closed, and the ecclesiastics were obliged to leave the city. Hard upon this came the rising of the Comuneros. The Salamancans threw themselves into the cause. Even the nobility espoused the cause, as also did the deans and the various professors of the university, and the more prominent merchants. The leaders of the movement in Salamanca were Pimentel, and a skinner called the idol of the populace, and the 'pope and king.' But neither Villalby nor Maldonado's valour and courage save them from the scaffold with many illustrious Castilians, though after the crushing defeat of the Comuneros at Villalar.

The establishment of the new university of Salamanca

king's judges, wrongs avenged by his justice, not by the stiletto and poisoned draught. Outwardly Salamanca made merry over the change, and fêted Charles V. on his state entry in May 1534. His son was married here at the age of sixteen to Maria of Portugal—amid great rejoicings, as we are always told of such events.

Years passed by, and Salamanca partook of the senile decay which seemed to be creeping over Spain. The old feudal fights were recalled by the sanguinary town and gown riots, which filled the streets with dead and dying towards the close of the seventeenth century. Then came bad harvests, inundations, and the earthquake of 1755. It was but a poor and desolate city on which the French levied severe contributions in 1809, and which they sacked from end to end, three years after, in revenge for their disastrous defeat by Wellington before its walls. Salamanca has worshipped Mars and the Muses; but the War-god has turned savagely on his devotees, and from the scene of so many bloody conflicts the Genius of Learning seems at last to have fled shuddering away.

...cathedral or
to have been the church of S
in the riverside suburb. Its
situation were not suited to a
new city founded by Count I
find him before long laying t
new cathedral on one of the
enclosed within the walls. Th
the foundation and the names
are unknown. But tradition a
Jeronimo consecrated the church
builders who raised the walls o
Raymond's orders most likely ha
this, his greater work. They we
Italian, Florin de Southren, a
Alvar Garcia, a Navarrese. Plac
posal was a band of five hundred
and carpenters, made prisoners by

Bishop Jeronimo died in the ye
records show privileges conceded
engaged in the construction of

which it may be inferred that not much remained to be done to the church itself at that date. Successive popes and kings showered donations and privileges upon the nascent cathedral, till the chapter, rich in lands and vassals, ranked as a feudal power, and the sacred edifice itself as a formidable stronghold. Massive, simple, vigorous, it well deserves the epithet *fortis Salamantina*, by which it is distinguished in the well-known lines about the cathedrals of Spain, 'Sancta Ovetensis, dives Toletanas, pulchra Leonina, fortis Salamantina.'

A building so long in course of construction is sure to present certain varieties of style, and though the old cathedral of Salamanca has undergone very little alteration since its completion, its original Romanesque character is seen to have been modified by Gothic influence. The Byzantine pillars, remarks Don Jose Quadrado, carry graceful pointed arches, and the Romanesque capitals of the clustered columns exhibit an elegance very rare in works of that style.

In plan the church is a Latin cross, one arm having been removed to make way for the new cathedral. The nave and aisles terminate in apsidal chapels. Cloisters adjoin the southern side, and the entrance from the west is through a

... with Gothic statuary
through a very poor arrangement
Corinthian columns.

The nave produces a more
than is usual in Spanish churches
absence of a choir. There is
the nave is lighted by round-arched
single lights. Over the crossing
dome or lantern, called by the
Torre del Gallo from the weathervane
apex. This fine work is supported
divided into sixteen compartments
with windows over each of them.
Outside, the lantern is roofed with
At the four angles are round-arched
continuously moulded windows
and contrasting with them are
with windows, the arches of which
from capitals. In his work on *Gothic
in Spain*, Mr. Street remarks,
seen any central lantern more

churches. Though the scale of this work is very moderate, its solidity and firmness are excessive, and thus only is it that it maintains that dignified manliness of architectural character which so very few of our modern architects ever seem even to strive for.'

Standing beneath the lantern, we see the fine wooden retablo, adjusted so as to fit the curving wall of the apse. Its fifty-five subjects are arranged in five rows, and enclosed each in an arched frame painted white and gold. These paintings, representing scenes from the life and passion of Christ, are more delicate and skilful than the fresco of the Last Judgment, on the semi-dome above, painted perhaps half a century later in 1446, by Nicolás Florentino.

The chancel was at first reserved as a burying-place only for those of the blood-royal. Here are the tombs of the Infanta Mafalda, daughter of the King of Castile, who died here in the kingdom of Leon in 1204; of Don Fernando Alfonso, natural son of Alfonso IX., Dean of Santiago and Archdeacon of Salamanca; and of *his* natural son by Doña Aldara Lopez, Don Juan Fernandez, surnamed the Golden-Haired, a brave warrior, who died in 1303. On the gospel side is the tomb of good Bishop Sancho de

close to him his successor
of Fernando and Isabel.
two prelates are contained in
arch. Here also lie the noble
Arias, Archdeacon of Toro (
Arias Diez Maldonado (1474)
the cathedral, whose ashes were
1620 by order of the dean at
chapel of St. Nicholas, on the
Dominican Bishop Fray Pe
Alfonso XI., and died in the
fourteenth century; his effigy
pointed arch, above which Chris

In the south transept, still
served, are four interesting tombs
to date from the thirteenth or
the fourteenth century. They
sculptured with reliefs of the
Magi, the Crucifixion, and the
recumbent figure is said to be that
Archdeacon

Vidal, Dean of Avila and Canon of Salamanca ; and the fourth, in the best Gothic style and fine arabesques, probably dates from the beginning of the fifteenth, rather than the preceding, century. It certainly cannot be, as used to be believed, the tomb of the precentor Aparitius, who died in 1274. Other very plain tombs are to be seen in the aisles, which are adorned with paintings by Fernando Gallego, called by Quadrado the Dürer of Salamanca.

The cloister, though as old as the church, has been extensively modernised. The doorway from the transept, however, has not lost its Byzantine character, nor its capitals their beautiful ornamentation of foliage with birds and nude figures. The four altars at the angles, dedicated respectively to the Blessed Virgin, St. Michael, St. Anthony of Padua, and the Magi, are enriched with the paintings of Gallego. In the cloister are also some tombs in the late Gothic style. The sarcophagus of the Archdeacon Diego Rodriguez (1504) is upheld by three lions ; and another tomb enshrines the remains of Pedro Xerique (1529), a canon of this cathedral, who left a fund for the endowment of fifty poor girls with dowries—a very necessary bequest in these unsentimental Latin countries ! Of the old

Communicating with the c
ancient doorways are four
The oldest is the Capilla de
after the 'Doctor de Talave
donado family), who in the
fifteenth century endowed it
laincies for the celebration
ritual. The chapel must hav
that time. 'It is a very ren
says Street, 'square in plan t
to an octagon above by arches
angles, and finally roofed with
carried upon moulded and ca
intricate contrivance. The int
ribs gives the work somewhat t
Moorish, and there can be litt
that it owes its peculiarities i
Moorish influence. I should b
bute this room and its vault t
the lantern of the church.' Th
is still performed here since "

of the university and at which were conferred degrees. There are several other notable tombs belonging to the Gothic period. The effigy of a knight with a long beard and sword represents one Garcia Ruiz, the ecclesiastic close by, Canon Garcia de Medina, who died in 1474.

In the beautiful Gothic chapel of St. Catalina or Capilla del Canto, now dismantled and neglected, synods and provincial councils were customarily held. The fourth chapel, dedicated to St. Bartholomew, was founded early in the fifteenth century by Diego de Anaya, Archbishop of Seville. This prelate was a native of Salamanca, and took a prominent part in affairs of state. He was deputed to persuade the anti-pope, Don Pedro de Luna, to abandon his claims to the papacy ; and failing in this, or for some other reason, was not suffered to take possession of his see till a few years before his death. The roof of the chapel is adorned with stars on a very dark background. Something of the Byzantine spirit is traceable in the ornamentation. Attention is however distracted from these details to the imposing tombs of the founder and his family. Enclosed by a fine railing with Renaissance designs of centaurs and floral scrolls, the recumbent statue of the bishop

alabaster, and supported by lions. The niches are groups of bishops and friars. The central group is Christ with the Twelve Apostles, with an equal number of figures on each side. The architects of this fine work are the admirable railing are, unfortunately. Several others of the tombs in the church are scarcely inferior conception and execution. The statues, believed to represent Don Diego de Anaya and his wife, and two other figures, century effigies of a knight and a lady, in partly Moorish costume, according to the fashion of that age. The only inscription is that of Doña Beatriz de Anaya, the in-law of the founder. The two figures of Don Diego before he entered the church, and Doña Maria de Orozco are also in the niches. On the gospel side lies Don Diego, armed, with a lion at his feet; on the epistle side, a warlike archdeacon, Juan Gomez, with a lion at his feet. The niches adjoining the altar are occupied by the figures of the Virgin Mary and the Christ Child, and the figures of the Virgin Mary and the Christ Child.

THE NEW CATHEDRAL

It may be presumed that the faithful of Salamanca had suffered for a number of years on account of the smallness of their cathedral; for the demand for a new place of worship is not traceable to any immediate or special cause, nor to any particular individual. At the instance of the bishop and the municipality, Fernando and Isabel, in the year 1491, solicited and obtained from Pope Innocent VIII. authority to erect a new cathedral at Salamanca, on the ground that the old fabric no longer sufficed for the needs of the congregation.

The city was then nearing the zenith of its prosperity, and all over Western Europe there was a craving for the pompous, the magnificent, and the merely big. We can imagine that the Salamancans of the new era were impatient of the plainness and masculine vigour of the little cathedral of Jeronimo. The chapter spared no pains to raise an edifice which should be as splendid as any in Spain. Nothing, however, was done till 1510, when the matter was placed in the hands of the two most celebrated architects of the kingdom, Antonio Egas, architect of the cathedral of Toledo, and Alfonso Rodrigues,

-- plans, and the bishop Fra
son of Queen Isabel's favor
moned the nine most eminent
to a conference. These were
Juan Gil de Hontañon, Juan d
de Covarrubias, Juan Torner
Rodrigo de Zaravia, Juan Ca
gues, who had by this time g
of Santo Domingo. At this c
September 3, 1512, the plan a
the proposed building were d
de Hontañon was appointed ar
Campero clerk of the works. T
so far advanced, liberal donation
the municipality and the citizer
foundation-stone was laid, as t
the right-hand corner of the ma
on Thursday, May 12, 1513.
was engaged at Seville rebuild
the cathedral, but under his c
vision and that of his associat

for divine worship, the event being thus commemorated on a tablet : Pio III. papa, Philippo II. rege, Francisco Manrico de Lara episcopo, ex vetere ad hoc templum facta translatio XXV. mort. anno à Christo nato MDLX.

The cathedral exhibits the transition from late Gothic to Renaissance. It is certainly constructed on very ambitious lines, and is not wanting in majesty, though that fervent lover of the Gothic, Mr. Street, declared the planning to be infelicitous and the detail throughout of the very poorest kind. The favourable impression the interior produces is almost entirely due to its spaciousness. The ground plan forms a rectangle, 195 feet long by 198 feet wide. On the south side it is built against the old cathedral, with which it communicates by a flight of eighteen steps. The western or principal façade is the oldest part of the building, and, as might be expected, is in the Gothic style, with hardly any admixture of the plateresque. The three entrances are recessed within graceful arches, and separated by massive buttresses adorned with statuary. The main entrance has two doors, separated by a pillar on which is a beautiful figure of the Virgin. Immediately above the doorway are two very fine reliefs of the Nativity

handwriting, and a small crucifix
bronze, often confounded with the
tallas, and probably of the same
age. The chalice, monstrance, and
relics are beautifully wrought, even
where metal-working has been
perfection.

THE UNIVERSITY,

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known throughout the fourteenth,
fifteenth centuries from Lisbon
founded by Alfonso IX., King
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thereto, it is said, by the estab-
lishment of the university of Palencia by his

Consequent on the union of
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Salamanca thus remaining the oldest
in Spain. Valladolid, the next
in antiquity, dates from 1346, Alcalá
from 1504. The sainted king
granted a charter on the young uni-
versity of which the students were
the municipal law and made

and St. John, by Morales.

Count Raymond and Doña
been destroyed to make room
the new building. Good paintings
may be seen in the Capilla de
the opposite side of the church
many good tombs, the only ones
to be mentioned being those of
Corrionero (1620), Felipe Bermejo
Agustino Varela (nineteenth century).

The sacristy is a gorgeous
mirrors, gilding, and ornate
style are combined to produce
unpleasing effect. The treasures
of doubtful authenticity. The
were once the property of the Kings
whose cause Salamanca long upheld.
may gaze (with a befittingly curious
three thorns from Christ's crown,
true cross, an arm of St. George,
shoulder, the head of one of the

in St. Teresa's handwriting, and a small crucifix of blackened bronze, often confounded with the Cristo de las Batallas, and probably of the same period and source. The chalice, monstrance, and other sacred vessels are beautifully wrought, even for a country where metal-working has been carried almost to perfection.

THE UNIVERSITY,

thanks to which the name of Salamanca was honourably known throughout the fourteenth, fifteenth, and sixteenth centuries from Lisbon to Novgorod, was founded by Alfonso IX., King of Leon, in the first quarter of the thirteenth century—moved thereto, it is said, by the establishment of the university of Palencia by his cousin of Castile. Consequent on the union of the two kingdoms in the person of Fernando III., the latter university declined and faded out of existence, Salamanca thus remaining the oldest seat of learning in Spain. Valladolid, the next in order of antiquity, dates from 1346, Alcalá from 1499, Seville from 1504. The sainted king in 1243 bestowed a charter on the young university, by virtue of which the students were exempted from the municipal law and made

and certain persons named as Pedro Guigelmo, Garcia Gor Fernando Sanchez de Port Mufiz, canon of Leon, and M of Lamego.

Under Alfonso the Learned tion naturally flourished. He by a royal ordinance, dated fr all the privileges granted by hi exempted the students from other dues, and secured them matter of accommodation at in in 1254, he endowed a chair annual stipend of five hundred assistant or bachelor also bei master of decrees, at a salary maravedis; two masters of hundred maravedis a year each physics, in logic, and in gram

Sanz. In the celebrated *Partidas*, in the compilation of which Alfonso was doubtless assisted by members of this university, directions are given that at all such seats of learning there should be good inns, abundance of bread and wine, and pleasant walks where the students might in the evenings take the air.

No mention is made in the decrees of 1252 and 1254 of a faculty of theology, which probably came within the province of the cathedral chapter. The connection between the university and the cathedral was very intimate. Examinations were held and degrees conferred, as we have seen, in the chapel of Santa Barbara; the doctors were admitted to the choir, the canons reciprocally to the university theatres. Pope Innocent IV. had referred in flattering terms to the university at the Council of Lyons in 1245; and in 1255 Alexander IV., in a brief dated from Naples, acclaimed it as one of the four wonders of the world, and gave it his pontifical sanction. Boniface VIII. sent the professors a copy of his decretals, and revised the university statutes. The students were divided into eight sections, according to the part of the Peninsula from which they came, and the heads of these sections elected the rector. The election took place at

... the house by the students
marshalled behind an ensig
principal fruit of its country.
tween these different groups
blows, and frequently called f
of the authorities. On such o
privilege of the rector to de
and fines. But the reign of
not always endure at Salama
times were so bad that the sti
fessors were suppressed, and th
survived the crisis through th
the chapter and the interventi
who devoted a ninth of the ti
bishopric of Santiago to its mair

Subsequent pontiffs continued
interest in the now flourishing i
it belonged the honour of ter
decision in favour of Clement
which had divided the Christian
honourable incident was the

system at a time when it was considered heretical and dangerous.

The most famous school in all Spain shared the fortunes of the monarchy. In the days of Luis de Leon there were 70 professors and 10,000 students, and the 52 printing-offices and 84 bookshops employed 3600 men. In the year 1552 there were still no fewer than 6328 undergraduates. Women competed equally with men for the honours of the learned. Among the most illustrious members of the university were Beatriz Galendo, surnamed the Latin, the daughter of a professor, and the teacher and friend of Isabel the Catholic; Alvara de Alba, the author of a mathematical treatise, and Cecilia Morillas, the wife of a Portuguese, Dom Antonio Sobrino, and the mother of several learned doctors, who consulted her on the most difficult points in the humanities, in philosophy, and theology. Salamanca remained to the last a stronghold of Catholic orthodoxy. The only one of its professors who ever advanced heretical opinions—Pedro de Osuna—recanted in good time, and assisted with the rest of the university at the solemn burning of his books and the purification of the class-rooms in which he had taught. At the end of the eighteenth century the number

at least to the prosecution
on through five weary years
appointed. Leon had no mi
personal affairs. He broke
years with the simple words, '
yesterday . . .' He died, Pro
in the year 1591, and was bur
of San Agustino at Salamanca

On the left side of the s
students' hospital, with a fine ef
Aquinas over the doorway, a
the plateresque style. Finer
of the adjacent Escuelas Men
from the early sixteenth cent
doorway of two arches are dis
escutcheons which proclaim
to be royal, and the triple cro
of St. Peter and St. Paul wl
pontifical. These emblems a
profusion of detail, in which
plateresque

the archives on the ground floor. Opening out of the inner *patio* may be seen the lecture-room of Louis de Leon. His ashes now repose in the chapel once adorned by Fernando Gallego, but 'restored' in the eighteenth century. The coloured stones and marbles used in the reconstruction are not without a certain pleasing effect. Passing up the noble staircase, with its banisters formed of dancing figures and foliage and superb artesonado ceiling, we reach the handsome library. This contains many treasures, among them forty Greek codices, as many Latin, the illuminated MS. of 'famous and virtuous women,' written by Alvaro de Luna, and a fifteenth-century Bible, richly illuminated. The Sala del Claustro is shown, outside which the student about to contest a thesis was obliged to remain for twenty-four hours to consider his subject at leisure.

Of the four Escuelas Mayores (High Schools)—San Bartolomé, del Arzobispo, Cuenca, and Oviedo—only the two first remain. These colleges bore the same relation to the Escuelas Menores that our Staff College does to Sandhurst. Here graduates were prepared for the highest posts in church and state. The College of San Bartolomé was founded in 1401 by Bishop de Anaya, whose sons were educated within its

Like so many other similar institutions intended for the poor and soon became the preserve of the cratic. The quarterings on the were more carefully examinations to scholarship, and when took to reform the college, it name of a hot-bed of vice. Its tion corresponded with its name. Little or nothing remains of the original. A spacious flight of steps leads to some portico in the Grecian style with Corinthian columns and triangular pediment. The whole building is simple and is crowned by a balustrade, in the niches are displayed the arms of the college. On the main façade the chapel with a Churrigueresque entrance. The *patio* is surrounded by a double colonnade, the lower formed by sixteen Doric columns and the upper by sixteen Ionic columns.

all in stone, surpasses any similar feat of architecture in Spain.

In the western part of the city, where abundant evidence yet remains of the frightful destruction wrought by the French in Wellington's day, stands the interesting Colegio del Arzobispo, better known as the Colegio de los Irlandeses. Founded by Alfonso de Fonseca, successively Archbishop of Santiago and Toledo, it dates from the year 1521. The portal is in the classic style, with eight Ionic columns, a medallion of Santiago, and the archiepiscopal escutcheon; the adjoining façade is of the late Gothic. Above it rises the square cupola of the chapel designed by Pedro de Ibarra, and containing a retablo which ranks as one of Berruguete's finest works. The subjects of the eight panels of which it is composed are: the Ascension, Baptism, Flight into Egypt, the Adoration of the Shepherds, the Presentation in the Temple, the Finding of Moses, the Descent of the Holy Ghost, and Ananias and Sapphira. The whole was executed in less than eighteen months. Under a simple marble slab rests the body of Archbishop de Fonseca.

The galleries of the *patio* are formed by fluted columns and adorned with the heads of warriors very skilfully executed.

160
founded at the same time in Va

Of the forty colleges which c
University of Salamanca, the
above alone remain. Most h
appeared ; of others, a few colu
still exist, forming part now
another sort. The Colegio de
survived, as a building, the thre
founded by the great military
extensively restored at the end of
century, but the old doorway w
the saint's head and knights uphol
of the order carved above it. Th
been dismantled, and the larg
transept and cupola has been s
paintings and altar-pieces which o

MINOR CHURCHES

Among the sacred edifices of S
to the two cathedrals, ranks the c

1221, were first housed at San Juan el Blanco. Thirty years later they removed to San Estéban. Their convent was honoured in 1484 by the presence of Columbus, who found a generous host, a powerful protector, and a mind sufficiently broad to comprehend his project in the Friar Diego de Deza, afterwards grand inquisitor of Spain. His scheme, rejected by the university, was carefully considered by this learned man, and recommended to the queen. In gratitude, Columbus named the first town founded by him in the New World, Santo Domingo, after the order which had befriended him. From this monastery, too, departed the first Christian missionaries for America.

The building itself, unfortunately, has disappeared. It was pulled down in 1524 to make room for the present superb edifice, designed by Juan de Alava, the fellow-workman of Hontañón, who was succeeded by four other architects, till the completion of the work in 1610. The church is accounted one of the two or three most important monuments of the middle Renaissance period in Spain. The main façade, in the soft sandstone usual here, exhibits a marvellous profusion of figures, 'excellently wrought, beautiful of themselves,' remarks a critic, 'but lacking in

the church, is an admirable record of the Martyrdom of St. Stephen, executed by Giovanni Stanetti of Milan, who has carved his name (1610) on the stones which we see above the altar of the saint's death. Above the altar is a Crucifixion, overshadowed by a pediment which encloses the whole façade. The windows and friezes exhibit very careful workmanship.

The side façades are mainly of the sixteenth century. Each buttress is surmounted by a pedimented pinnacle. The nave is almost square, and is lighted by windows of the cathedral. The six-pointed arches are supported by fluted columns, and are brightly painted. The windows of three lights and the side windows above are filled with good stained glass. The large gilded retable, which cost the Emperor 100,000 florins, of his pine trees, is the work of Giovanni Stanetti. The garishness is redeemed by the fine carving. The Martyrdom of St. Stephen by C

Bishop de Arango, is the fine Apotheosis of St. Dominic, a fresco by Palomino. The frescoes over the altar of the Rosary and in the chapel of the Cristo de la Luz are by his contemporary, Villamor. In the chapel of St. John is the tomb of Don Lope de Paz, the defender of Rhodes and Eubœa, and in a wooden urn in the Reliquary chapel are contained the ashes of the terror of the Low Countries, Fernando de Toledo, Duke of Alba.

The chapter-house is a grandiose apartment, with pillars of the Doric order, and a Corinthian altar beneath a canopy. Here may be seen some bas-reliefs of the thirteenth century from the old church. In the magnificent sacristy is the tomb of Bishop Herrera of Tuy, who died in 1632, and is shown in a kneeling posture. More interesting is the cloister, with its early Renaissance arcading and fanwork vaulting. Some of the medallions and reliefs which adorn the cloister were designed by Alfonso Sardiña in 1626. The noble staircase is adorned by a Magdalene, which was executed by order of the illustrious Dominican theologian, Fray Domingo Soto, of whom it was punningly said, 'Qui scit Sotum, scit totum.'

The seminary, built in 1617 by Gómez de Mora for the Society of Jesus, is a building of the type

bad statuary. The cupola is gracefully constructed, but sparsely ornamented. The interior is spacious, though free from the extravagance of the epoch of its construction. It contains four copies of paintings which is vast even for this vast church establishment in Spain.

Another great but much less interesting is the church of the Recoleta, the convent having been founded as a favourite of Felipe IV., the Countess as a retreat for his sister, Doña Mariana. The architect was Juan Fontana. It is the usual shape of a Latin church, adorned with coloured marbles and tiles of lazuli. The architecture was spoiled by repairs effected on the collapse of 1680. The tombs of the four kings are in indifferent taste, but the

handsome retablo is adorned by his Virgin de la Piedad. In the transept are two other works of the same master—Our Lady of the Rosary and the Nativity. These paintings were bought in Naples by Monterey, then viceroy, at the time of the papal pronouncement on the mystery of the Immaculate Conception. According to Ford, it is believed that better pictures are preserved in the convent itself, which is not open to visitors.

San Benito is an interesting church, originally founded by the Galician settlers in 1104, and rebuilt in the late Gothic style by the Maldonado family in the fifteenth century. The tombs of several members of that family are within. The statues of Arias Perez Maldonado and his wife lie to the right and left of the chancel. The knight wears armour, and a page rests at his feet; the lady wears the costume of the age of Isabel the Catholic. Here also sleeps that haughty lord of Monleón, whose wife was so reluctant to save his life at the expense of his castle. From this church the Maldonado faction took the name of San Benito; the opposite faction, descended from Maria la Brava, affected the church of Santo Tomé de los Caballeros. There are some good tombs of the fourteenth

dedicated to St. Thomas o
still preserves a triple apse
Romanesque style. The doc
the tomb of Bishop de Vel
lions, obviously of the Renaiss
built by settlers from Toro, tl
fire in 1854, preserves many
Some of the columns of the na
and the doorway, with its tr
belongs to the best Gothic pe
front is Renaissance. This is t
the Santisteban family. An a
osity to which Street calls atten
circular church of San Marcos,
at the north end of the city, wit
vaulted with semi-domes, while
edifice is roofed with wood.
church was built as a chapel roy
in 1202.

possession of an aristocratic sisterhood. Rebuilt in 1541 by Leonor de Acevedo, the portal is in the Renaissance style, and the interior in late Gothic. The lower choir has fine artesonado work and well-carved stalls. The retablo, which dates from 1659, displays fine reliefs of the life of St. James, and good statues of the apostles. Near the entrance are the tombs of the great benefactors of the convent, Martin Alfonso, natural son of Alfonso IX., and his wife, Maria Mendez, a Portuguese lady (1270). Another tomb is that of Pedro Vidal, an ecclesiastic, who died in 1363.

DOMESTIC AND MUNICIPAL BUILDINGS

Salamanca contains several old mansions of the nobility, which might well have delighted Prout. However remote may have been the date of their foundation, later restoration has given them for the most part a plateresque or Renaissance aspect. The Casa de las Salinas was built for the Fonseca family in 1538, and was afterwards used as a place of storage for salt. It is considered to be the best example of the plateresque style in the city. The four arches of the principal façade spring from granite columns with very well chiselled capitals. Good also are

matic of the victories of
best style of the period. 1
are the cherubs and grote
of the jambs. Angels' h
arches of the gallery whic
The beautiful *patio* is ador
to those of the façade. Ro
mean wooden gallery carried
superbly carved with termin
sort of posture, and supporti
tastic monsters. These figu
best sculptures in Salaman
examination.

We find the five lilies of the
old Capulets of the city, c
entrance of the Casa de las C
family in 1512. The house
from the thirteen rows of sl
front. The

but the owners declined to give up the property at any price.

The unfinished palace of the counts of Monterey dates from the same epoch (1530). It is a massive building of three low stories, the upper pierced with an elegant gallery, and surmounted by a beautiful balustrade composed of figures and foliage intertwined. Above the general level rise square towers with open galleries, exhibiting some good decorative details. The lower stories of the mansion are devoid of interest.

Very suggestive of Salamanca's fiery, flourishing days is the device over the doorway of an old house in the little Plaza de San Cebrian—'Quod tibi non vis, alteri non facias.' Close by in an underground cellar the famous Enrique de Villena is said to have studied magic under a sacristan from a neighbouring church. Not far away, we believe, is a house which we failed to find, called the Casa de las Batallas, where a temporary peace was patched up between the rival factions of the city in 1478—a peace commemorated by a text sculptured above the arch, 'Ira odium generat, concordia nutrit amorem.'

Close to the Casa de las Salinas stands another memorial of that stormy time—the battered Torre del Clavero, built in 1470 by a knight of the

forms an interesting example of architecture. Close by were the quarters of the Templars, and a street called after the 'Yellow St. Juan of Sahagun' misadventured drowning child.

The centre of the city is the Plaza Mayor, planned in 1724 by Juan de Quiñones. The square compares with the finest open spaces of Madrid. It is surrounded by a colonnade of arches on each side, above which are three stories, to a pierced parapet. Archways, surmounted by arches, at the centre of each side, afford access to the adjoining streets. The archway with medallions of Spanish monarchs of Cortes is said to mark the place where he lodged in when a student. It is occupied by gardens and

death-agonies of some wretched malefactor. One side is occupied by the town hall (*Ayuntamiento*). Its architecture is strictly in keeping with the surrounding line of houses. The façade, supported on a gallery of five arches, is flanked by fluted columns, statues appear between the windows, and on each side of the clock-tower rising above the parapet.

This modern centre of what activity Salamanca can boast may be compared with the old resorts of the population—the Plaza de la Yerba, and the Plaza de San Boal, where Englishmen will look with interest at the palace of the Marques de Almarza, built about the end of the fifteenth century. Here lodged the Iron Duke in those days when Spain and England stood side by side for war, as they now do, and we hope may ever do, in the cause of peace.

1

1





CATHEDRAL: VIEW FROM THE NORTH.
LEON.

PLATE 5.



CATHEDRAL.



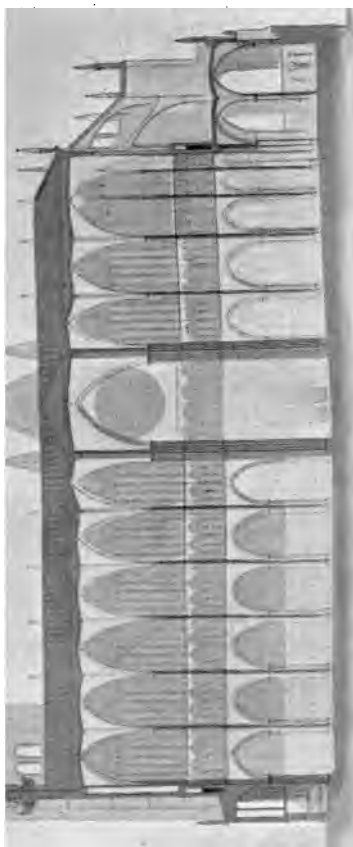
PLATE 7.



LEON CATHEDRAL.



PLATE 9.



LONGITUDINAL SECTION OF THE CATHEDRAL-
LEON.



PLATE 11.

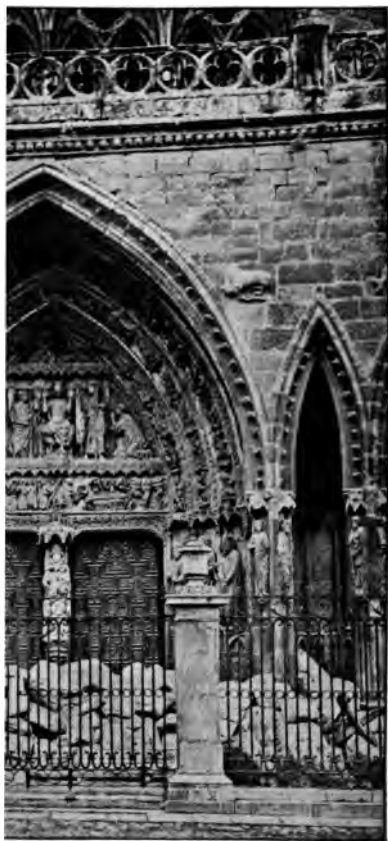


ED GLASS WINDOW OF THE
EENTH CENTURY.

LEON.



PLATE 18.



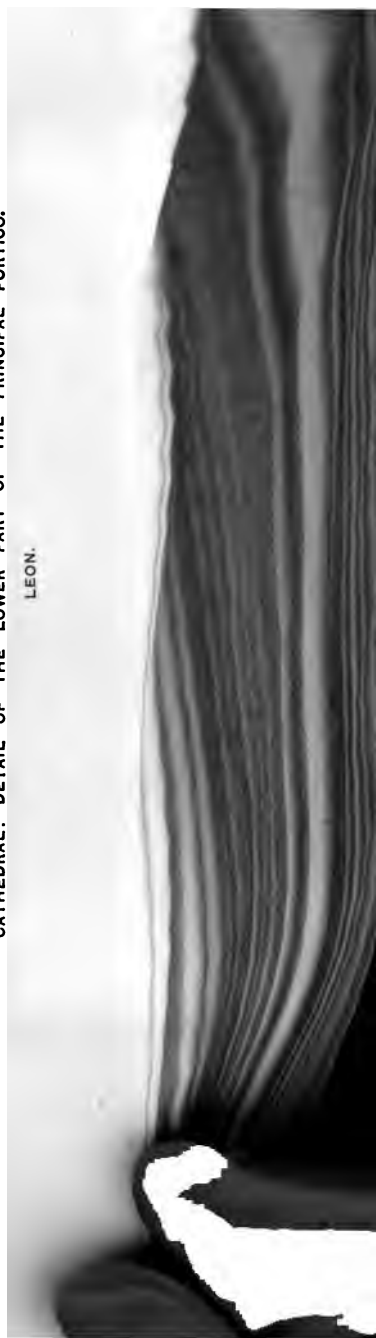
GATE OF THE PRINCIPAL PORCH.
LEON.





CATHEDRAL: DETAIL OF THE LOWER PART OF THE PRINCIPAL PORTICO.

LEON.





CATHEDRAL: ARCH OF THE RIGHT DOOR.

LEON.

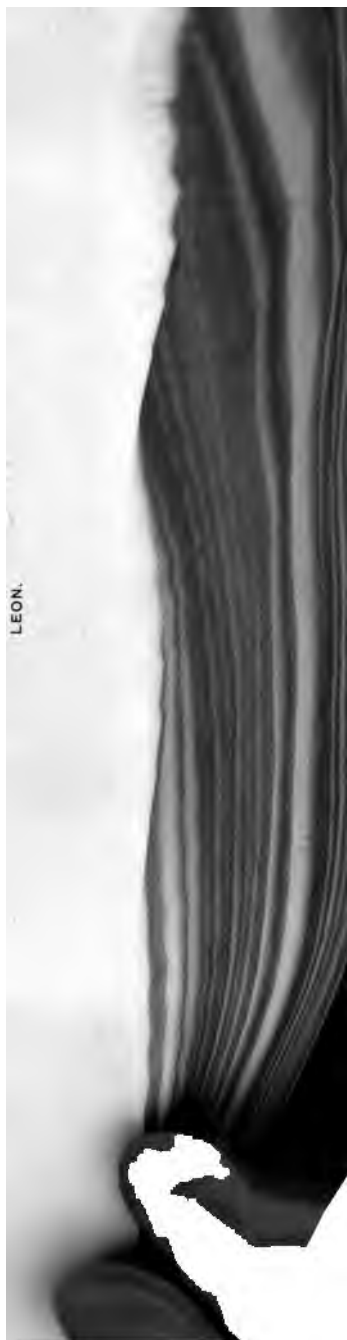


PLATE 19.



GENERAL: GATE OF THE CORO.
LEON.



PLATE 21.



CATHEDRAL: PAINTED WALLS.
LEON.





CATHEDRAL: A SEPULCHRE.

LEON.







: SEPULCHRE OF MARTIN, FIRST BISHOP OF LEON.
LEON.







CATHEDRAL: THE CLOISTERS. OUR LADY DEL FORO AND THE
OFFERINGS OF THE KINGS.

LEÓN.

SPANDRIL OF CENTRAL GATE. THE LAST JUDGMENT.

LEON.



CATHEDRAL: SPANDRIL OF CENTRAL GATE. THE LAST JUDGMENT.

LEON.







CATHEDRAL: DETAIL OF THE GATE OF THE CHAPEL OF SAN ANDRÉS.
LEÓN.

STATUES FROM THE CROSS AISLE.

LEON.



CATHEDRAL: DETAIL OF THE RIGHT-HAND PORTICO.
LEON.



BACK OF THE CHOIR,
LEON.

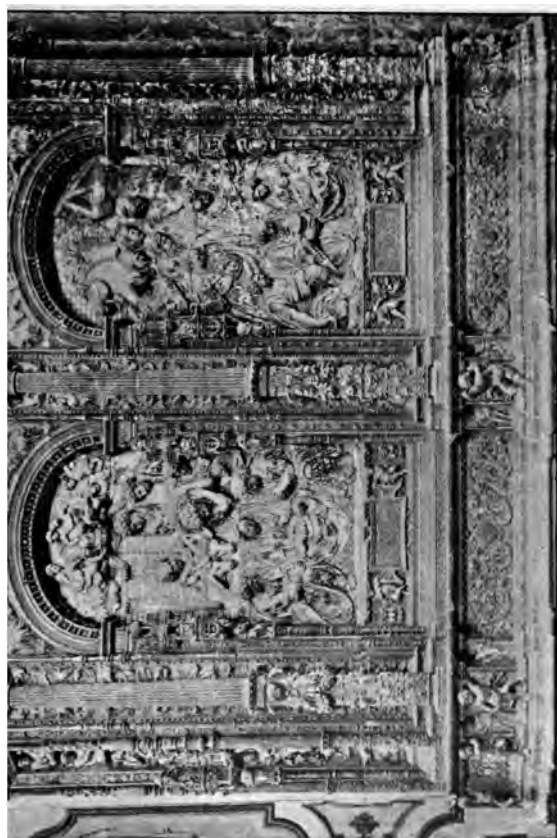


CATHEDRAL: THE CHOIR STALLS.
LEON.



THE CHOIR STALLS.

LEON.



CATHEDRAL: DETAIL OF THE CHOIR.

LEON.







CATHEDRAL: CHOIR STALLS. NOAH, ADAM AND EVE,
LEON.





CATHEDRAL: CHOIR STALLS. ISAAC AND JACOB.
LEON.





CATHEDRAL: CHOIR STALLS. SAMSON.
LEON.





CATHEDRAL; CHOIR STALLS. ST. LUKE AND ST. BARTHOLOMEW.
LEON.





DRAL: CHOIR STALLS. SANTIAGO ALFEO AND ST. PHILIP.
LEON.





CATHEDRAL: CHOIR STALLS. SAINT MARY MAGDALENE
AND SANTO DOMINGO.

LEON.



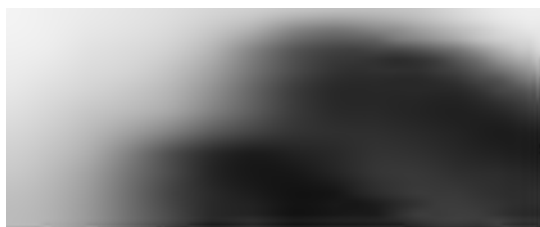


CATHEDRAL: CHOIR STALLS. ST. MARTHA AND ST. LUCY.
LEON.





CATHEDRAL: CHOIR STALLS. ST. MARTHA AND ST. LUCY.
LEON.

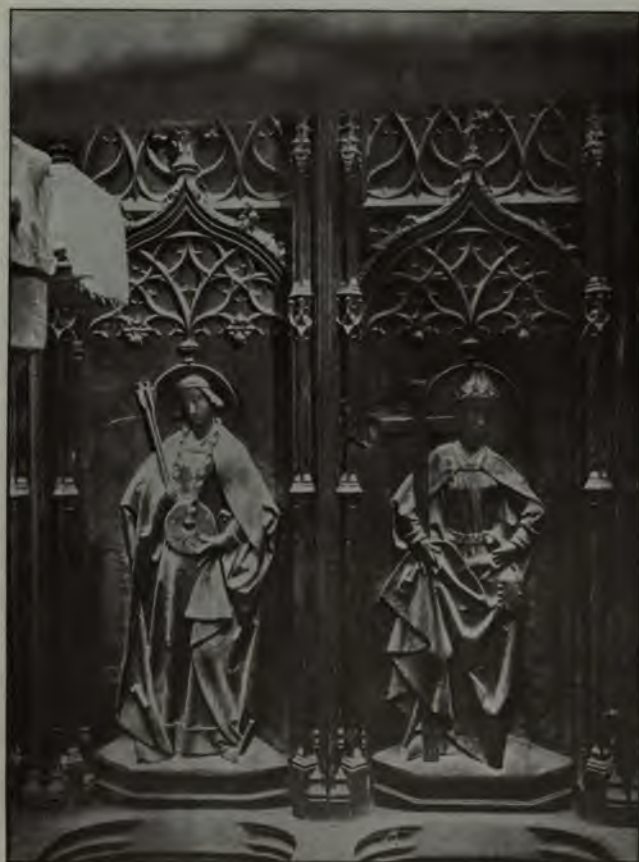






CATHEDRAL: CHOIR STALLS. ST. FROYLAN AND ST. NICHOLAS.
LEON.





CATHEDRAL: CHOIR STALLS. SANTA CRISTINA AND SANTA ELENA.
LEON.





CATHEDRAL: CHOIR STALLS. SAN SILVESTRE AND SAN LUPERCIO.
LEON.





CATHEDRAL: CHOIR STALLS. SAN CELEDONIO AND SAN ESTEBAN.
LEON.





CATHEDRAL: DETAIL OF THE CHOIR STALLS.

LEON.





CATHEDRAL: STATUE OF THE VIRGIN.
LEON.





CATHEDRAL: BAS-RELIEFS IN THE CLOISTERS.
LEON.



COLLEGIATE CHURCH OF SAN ISIDORO.

LEON.



GATE OF PARDON: COLLEGIATE CHURCH OF SAN ISIDORO
LEON.





PRINCIPAL GATE OF THE COLLEGIATE CHURCH OF SAN
LEON.



IN THE COLLEGIATE CHURCH OF SAN ISIDORO,

LEON.





PANTEON OF THE KINGS IN THE COLLEGIATE CHURCH
SAN ISIDORO, END OF ELEVENTH CENTURY.
LEON.

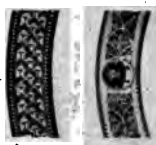


SECTIONS AND DETAILS OF THE PANTEON OF SAN
LEON.



SAN ISIDORO: PAINTING ON THE WALL OF
ANTEON OF THE KINGS.

LEON.





SAN ISIDORO: CHALICE AND PATEN OF
URRACA, AND CROSS.
LEON.

000







COLLEGIATE CHURCH OF SAN ISIDORO: CHALICE
IN FILIGREE GOLD.

LEON.



CH OF SAN ISIDORO: IVORY COFFER.

LEON.



COLLEGIATE CHURCH OF SAN ISIDORO: GOTHIC CRUCIFIX IN GOLD.
LEON.



GENERAL VIEW OF THE CONVENT.
LEON.

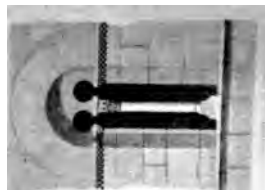
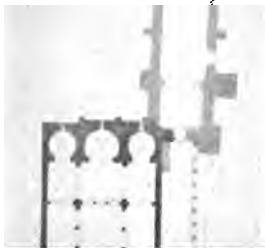




SCALADA: INTERIOR OF THE CHURCH.
LEON.



SAN MIGUEL DE ESCALADA: INTERIOR OF THE CHURCH.

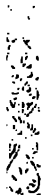


SOUTHERN FAÇADE, PLAN, AND DETAILS.
 N HALL, GRADEFES.)
 LEON.



SAN MIGUEL DE ESCALADA: LONGITUDINAL AND TRANSVERSE SECTIONS AND DETAILS. (TOWN HALL, GRADEFES.)

LEON.





SAN MIGUEL DE ESCALADA: A CAPITAL IN THE CHURCH.
LEON.

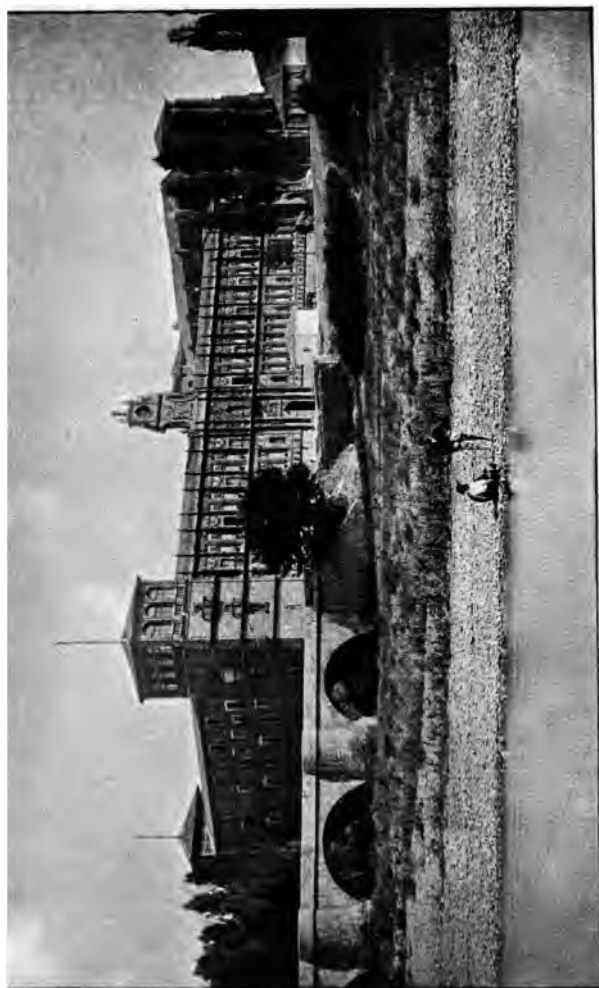




OUR LADY DEL MERCADO: BARRED WINDOW IN THE
PRINCIPAL FAÇADE.

LEON.





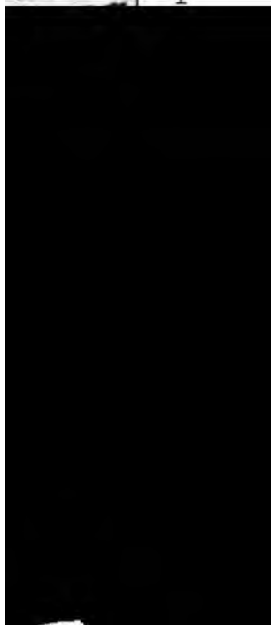
GENERAL VIEW OF THE CONVENT OF SAN MARCOS.
LEON.

OF THE CONVENT OF SAN MARCOS,
LEON.





DETAIL OF THE FAÇADE OF THE CONVENT OF SAN MARCOS.
LEON.



THE CONVENT OF SAN MARCOS.
LEON.





DETAIL OF THE FAÇADE OF THE CONVENT OF SAN MARCOS.
LEON.

DE OF THE CONVENT OF SAN MARCOS.
LEON.



DETAIL OF THE FAÇADE OF THE CONVENT OF SAN MARCOS.
LEON.

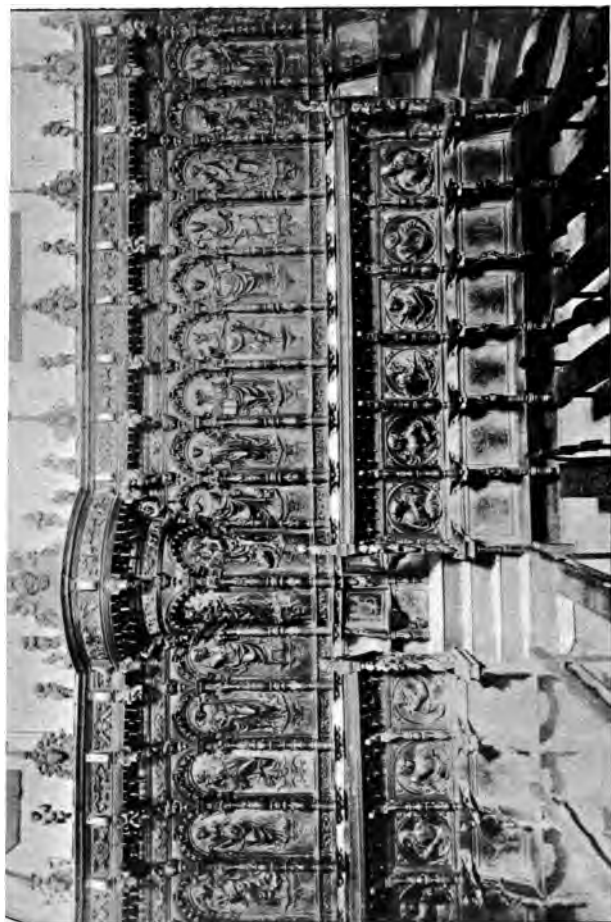
OF THE CONVENT OF SAN MARCOS.

LEON.



DETAIL OF THE FAÇADE OF THE CONVENT OF SAN MARCOS.
LEON.





STALLS IN THE CONVENT OF SAN MARCOS.
LEON.





OF SAN MARCOS: DETAIL OF THE CHOIR STALLS.
LEON.

MARCOS: DETAIL OF THE STALLS.

LEON.



• SAN MARCOS: DETAIL OF THE CHOIR STALLS.
LEON.





PROVINCIAL MUSEUM OF SAN MARCOS: TRAY, CRUCIFIX, AND VASE.
LEON.





MUSEUM OF SAN MARCOS: CHRIST IN THE BYZANTINE
STYLE, AND THE VIRGIN IN THE GOTHIC STYLE.

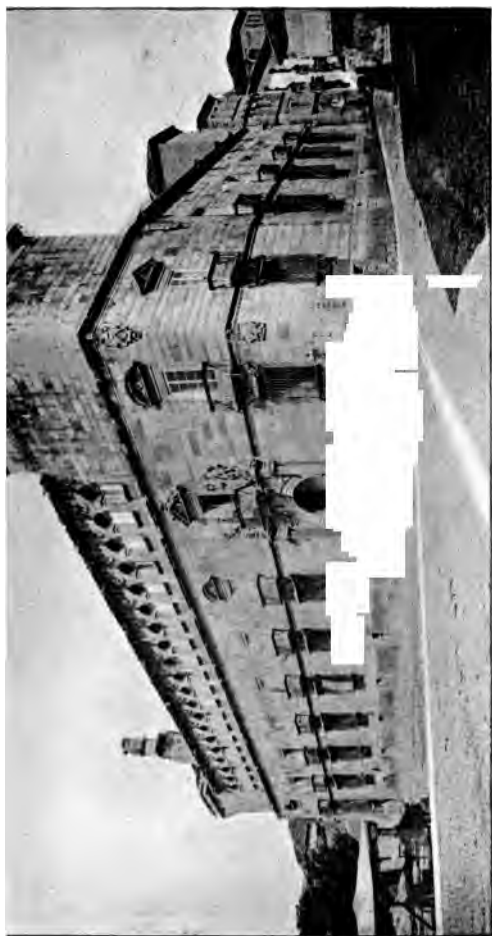
LEON.





TOWER OF THE PONCES.
LEON.





HOUSE OF THE GUZMANES.
LEON.



OF THE ANCIENT WALLS.
LEON.



CALLE DE SANTA ANA.

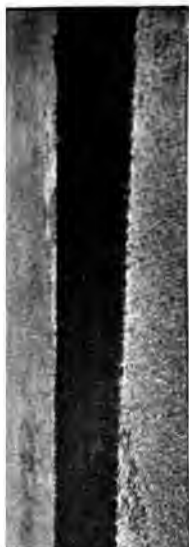


OF THE GUZMANES.



VIEW OF THE RAILWAY STATION.

AL VIEW OF ASTORGA.
LEON.





MOUNTAINEERS OF THE PROVINCE.

LEON.



I CENTURY, FROM SAN ISIDORO AT LEON,
ONAL ARCHÆOLOGICAL MUSEUM.



TWO STATUES IN THE ARCHÆOLOGICAL MUSEUM.
LEON.



VIEW OF BURGOS



GENERAL VIEW OF BURGOS.



LA PLAZA MAYOR.
BURGOS.



GENERAL VIEW FROM THE CASTLE.
BURGOS.



MANSION OF THE DID.
BURGOS.



EL PASEO DEL ESPOLON.

BOGOTÁ



VIEW FROM THE PROVINCIAL MUSEUM.
BURGOS.



A VIEW OF BURGOS.





FACADE OF THE CATHEDRAL
BURGOS.





CATHEDRAL: VIEW FROM THE CLOISTER.
BURGOS.



OF THE TOWER.



CATHEDRAL: THE CONSTABLE'S CHAPEL.
BURGOS.

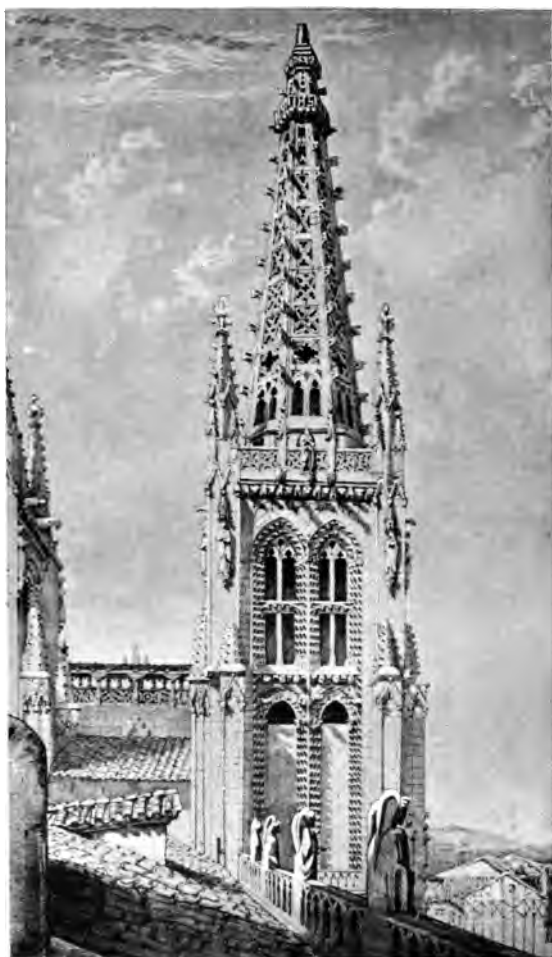




CATHEDRAL: FROM THE CLOISTERS GARDEN.
BURGOS.



EDRAL.



CATHEDRAL: ONE OF THE SPIRES.
BURGOS.



BOSSSES.



DETAIL, SPIRE WINDOWS.
BURGOS CATHEDRAL.



ANGLE AND CROCKET OF SPIRE.



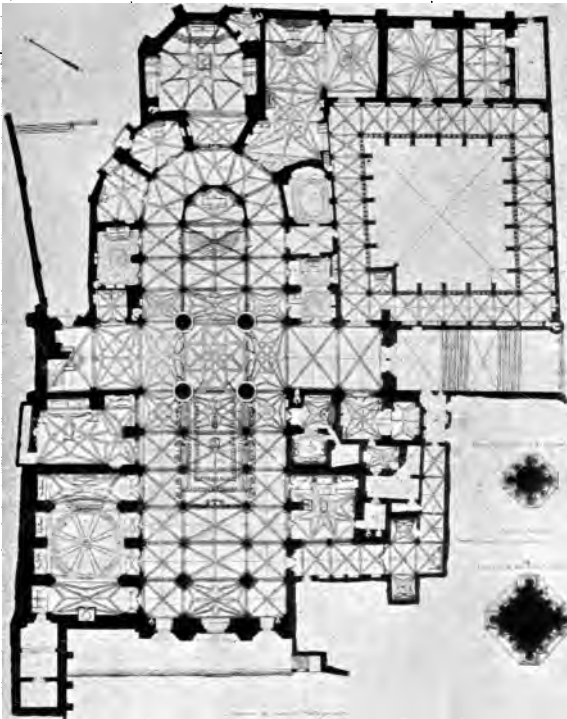
DOORWAY TO SPIRE.

BURGOS CATHEDRAL.



INTERIOR OF SPIRE.





GENERAL PLAN OF THE CATHEDRAL.
BURGOS.





GENERAL VIEW OF THE PRINCIPAL NAVE AND HIGH ALTAR,
BURGOS.





CATHEDRAL: VIEW OF THE NAVE FROM THE GATE
OF THE PELLEGERIA.
BURGOS.





CATHEDRAL: CHOIR STALLS.
BURGOS.





DETAILS IN THE CATHEDRAL.
BURGOS.





DETAILS IN THE CATHEDRAL.
BURGOS.





DETAILS IN THE CATHEDRAL
BURGOS.





PHEDRAL: EXTERIOR OF THE CONSTABLE'S CHAPEL.
BURGOS.





CATHEDRAL: THE CONSTABLE'S CHAPEL.
BURGOS.



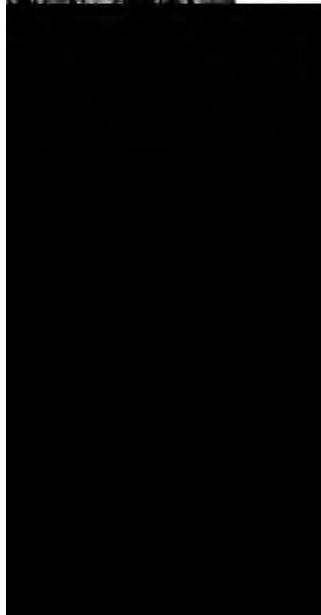


CATHEDRAL: DETAILS OF THE CONSTABLE'S CHAPEL.
BURGOS.





HEDRAL: ENTRANCE TO THE CONSTABLE'S CHAPEL.
BURGOS.





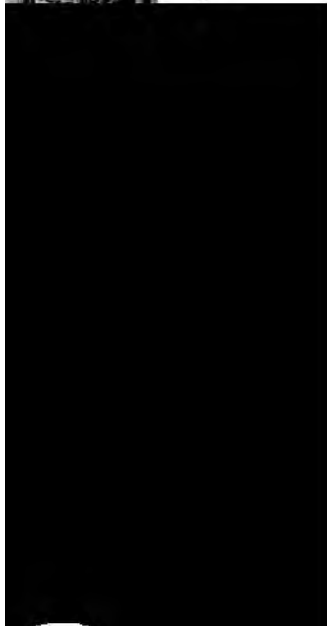
CATHEDRAL: ALTAR-PIECE ON THE EPISTLE SIDE OF
THE CONSTABLE'S CHAPEL.

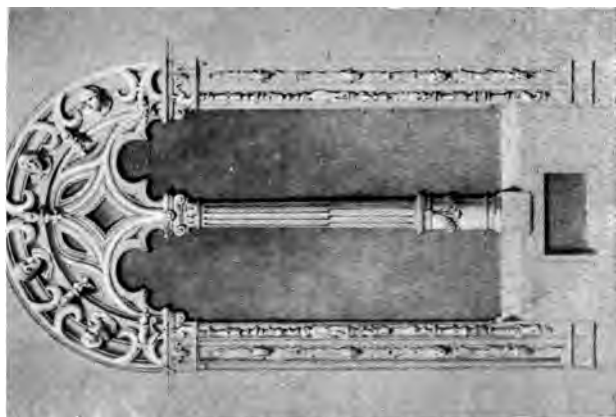
BURGOS.



SACRISTY, THE CONSTABLE'S CHAPEL.

BURGOS.





CATHEDRAL: DOORWAY AND WINDOW IN THE CONSTABLE'S CHAPEL.
BURGOS.





CATHEDRAL: ST. MARGARET WITH THE MONSTER AT
HER FEET, IN THE ALTAR-PIECE OF THE CON-
STABLE'S CHAPEL.

BURGOS.





CATHEDRAL: DETAILS OF THE EXTERIOR OF THE PRINCIPAL CHAPEL.
BURGOS.



INTERIOR OF THE PRINCIPAL CHAPEL,
BURGOS.



CATHEDRAL: CHAPEL OF ST. ANNE.
BURGOS.





CATHEDRAL: CHAPEL OF SANTA TECLA.
BURGOS.



ING TO PUERTA ALTA DE LA CORONERIA.
BURGOS.



CATHEDRAL: VIEW OF THE CLOISTERS.
BURGOS.





CATHEDRAL: THE CLOISTER GATE.
BURGOS.





CATHEDRAL: GATE OF PARDON.
BURGOS.

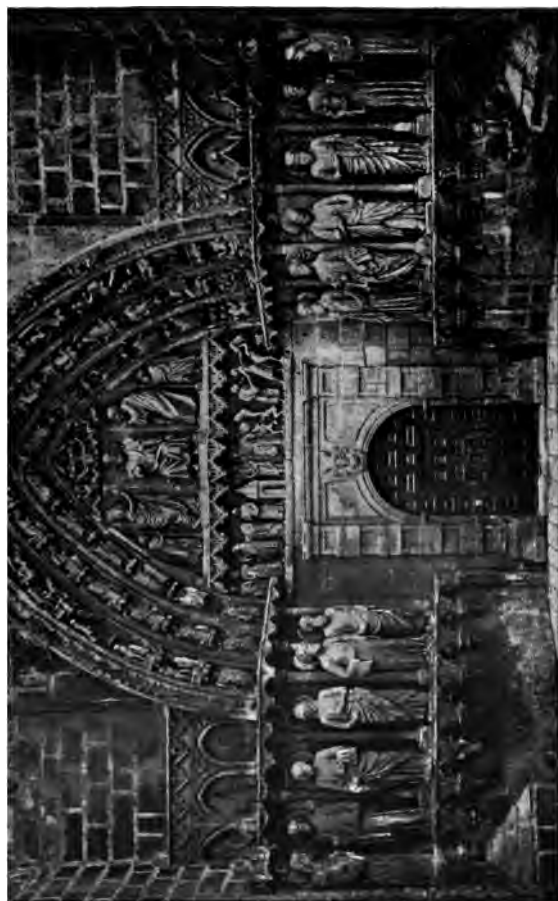






CATHEDRAL: A DOORWAY.
BURGOS.





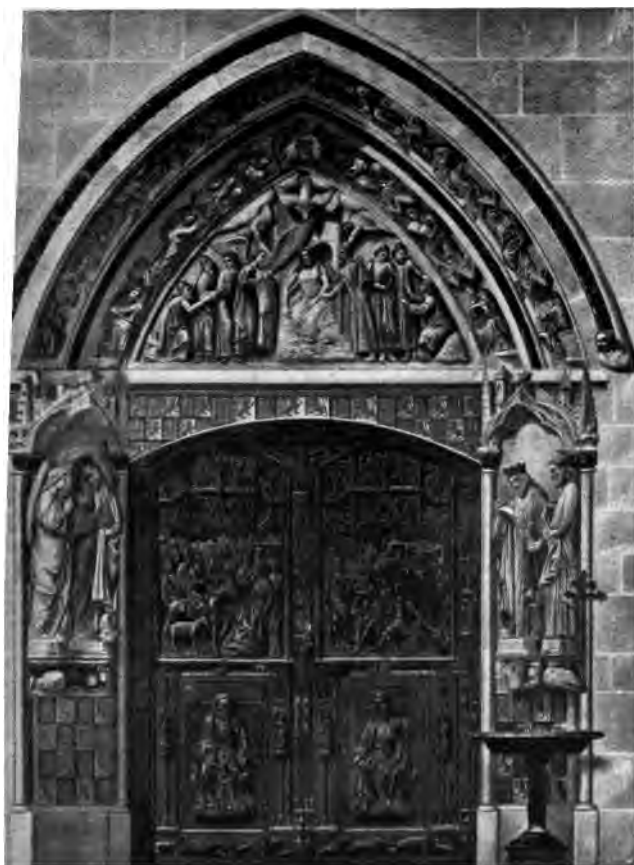
CATHEDRAL: PUERTA ALTA DE LA CORONERIA.
BURGOS.



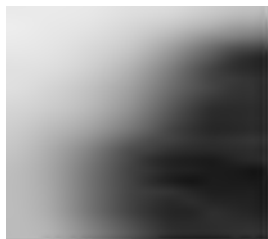


CATHEDRAL: THE FAMOUS COFFER OF THE CID.
BURGOS.





CATHEDRAL: PROCESSIONAL DOOR IN THE CLOISTERS.
BURGOS.







CATHEDRAL: DETAIL OF THE DOOR LEADING TO THE
GOTHIC CLOISTERS.

BURGOS.





TERS OF THE CATHEDRAL.
BURGOS.



THE LOWER CLOISTERS. ELEVENTH CENTURY.
BURGOS.





CATHEDRAL: THE CLOISTERS.
BURGOS.







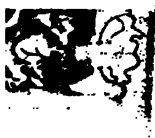
CATHEDRAL: DETAIL OF THE CLOISTERS.
BURGOS.







CATHEDRAL: BAS-RELIEFS IN THE LOWER CLOISTERS. ELEVENTH CENTURY.
BURGOS.



TER ARCHES AND ORNAMENTS FROM DOORS.
BURGOS.



FERNANDO AND DOÑA BEATRIZ OF SWABIA IN
THE CATHEDRAL CLOISTERS.

BURGOS.



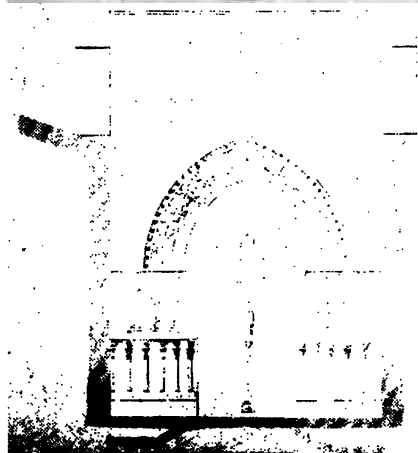
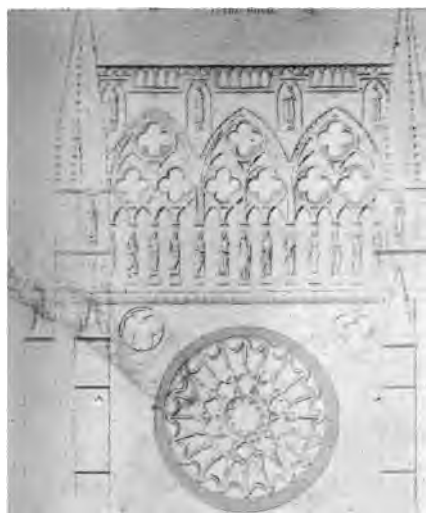
SECTION OF THE CLOISTERS, ELEVENTH CENTURY.
BURGOS.



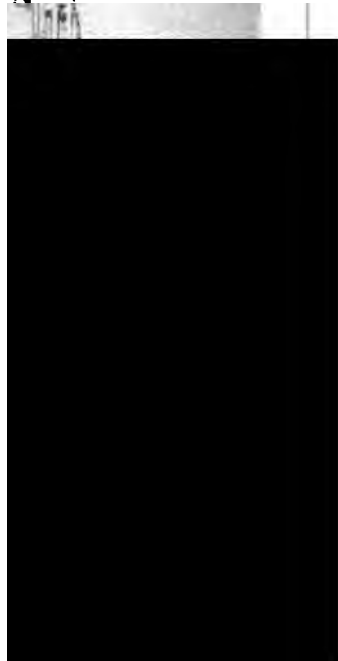
THEATRICAL: DETAILS OF THE SEPULCHRE OF DON FERNANDO
DIEZ DE FUENTE-Pelayo.
BURGOS.

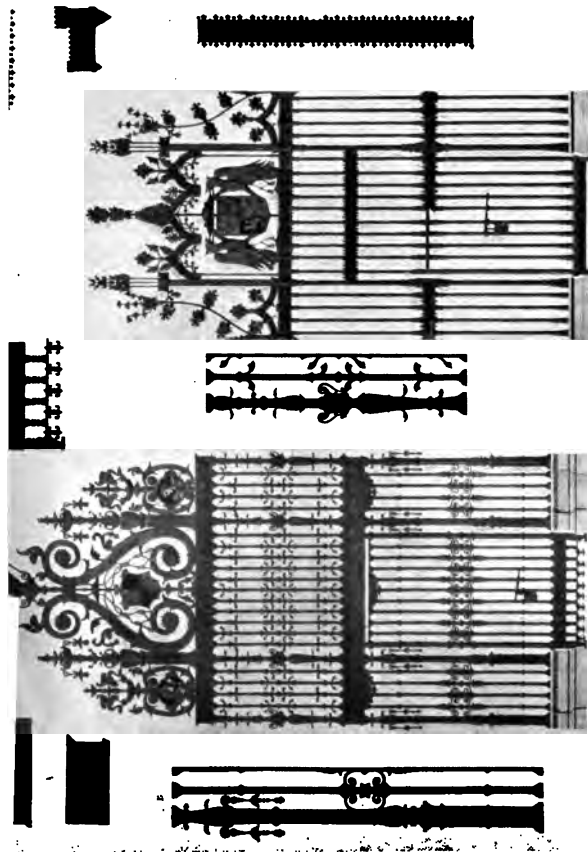


ES IN THE CATHEDRAL CLOISTERS.
BURGOS.



CATHEDRAL: PUERTA DEL SARMENTAL.
BURGOS.





DETAILS OF SCREENS IN THE CATHEDRAL.
BURGOS.





CATHEDRAL: SEPULCHRE OF ARCHBISHOP LUIS DE ACUÑA.
BURGOS.



F THE FOUNDER OF THE CATHEDRAL
BURGOS.



CATHEDRAL: OUR LADY LA MAYOR. 17TH
BURGOS.



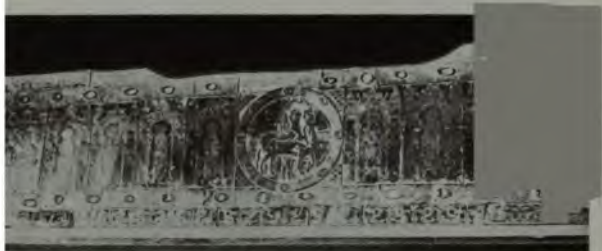


CATHEDRAL: GOLD ENAMELLED VASE WITH COVER AND ANTIQUE MEDALLIONS,
TWO SILVER GILT GOBLETS, AND JUG.
BURGOS.



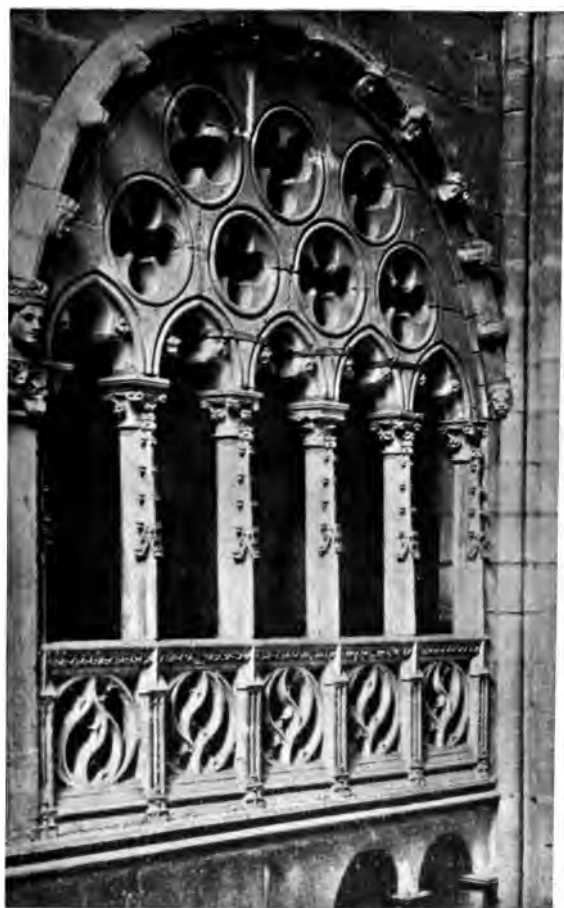


CATHEDRAL: STATUES OF SAINTS AND ECCLESIASTICS.
BURGOS.



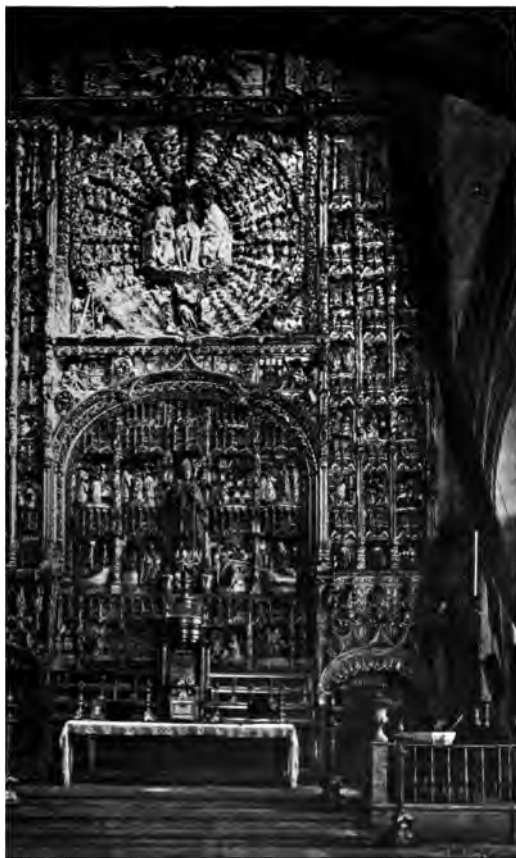
EDRAL: REMAINS OF ALTAR. RELIEVO FROM PORTAL.
ELEVENTH CENTURY.
BURGOS.





ORAL: PART OF THE OPEN GALLERY OR TRIFORIUM.
BURGOS.





PIECE OF THE CHURCH OF SAN NICOLÁS.
BURGOS.



GENERAL VIEW OF THE CHURCH.
BURGOS.



LA CARTUJA: GATE OF THE CHURCH,
BURGOS.





LA CARTUJA: INTERIOR VIEW OF THE CHURCH.
BURGOS.





LA CASTILLAN SEPULCHRE OF THE SOVEREIGNS JOHN II. AND ISABEL OF PORTUGAL.
BURGOS.



SOVEREIGNS JOHN II. AND ISABEL OF PORTUGAL.
BURGOS.



LA CARTUJA: STATUE OF SAN BRUNO.
BURGOS.

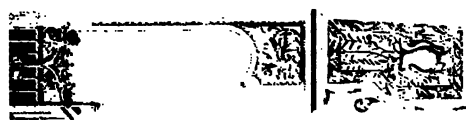


THE SEPULCHRE OF THE SOVEREIGNS JOHN II.
ISABEL OF PORTUGAL.
BURGOS.



ITUJA: DETAILS OF THE SEPULCHRE OF THE SOVEREIGNS
JOHN II. AND ISABEL OF PORTUGAL.
BURGOS.





LA CARTUJA DE MIRAFLORES: DETAILS OF THE CHOIR STALLS, AND STALL
OF THE OFFICIATING PRIEST.
BURGOS.





LA CARTUJA DE MIRAFLORES: A SIDE DOOR.
BURGOS.





LA CARTUJA DE MIRAFLORES: THE PRIOR'S STALL.
BURGOS





LA CARTUJA DE MIRAFLORES: THE PRIOR'S STALL.
BURGOS



SEPULCHRE OF DON JUAN II. AND HIS WIFE
BURGOS.

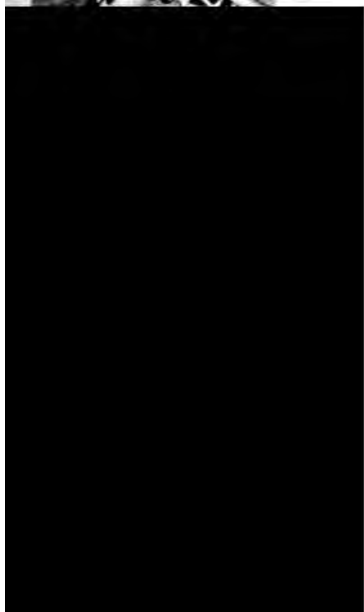
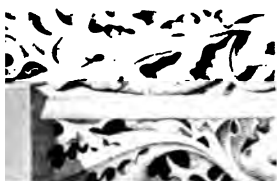


LA CARTUJA: SEPULCHRE OF THE INFANTE DON ALONSO.
BROTHER OF ISABEL I.
BURGOS.





LA CARTUJA: COMPARTMENT OF KING'S TOMB.
BURGOS.





LA CARTUJA: ORNAMENT FROM THE INFANTE'S TOMB.
BURGOS.





LA CAPILLA PANELLED WALL ALABASTER SCULPTURE
AND TASSES
B. 2500.





CATHEDRAL AND LA CARTUJA: EFFIGIES
FROM TOMBS.
BURGOS.





CONVENT OF LAS HUELGAS: VIEW OF THE TEMPLE
BURGOS.



CONVENT OF LAS HUELGAS: FAÇADE OF THE MONASTERY.
BURGOS.



CONVENT OF LAS HUELGAS: PATIO DE SAN FERNANDO.
BURGOS.



HUELGAS: ENTRANCE TO THE CHURCH.
BURGOS.



CONVENT OF LAS HUELGAS.
BURGOS.



CONVENT OF LAS HUELGAS: ENTRANCE TO THE CHURCH.
BURGOS.



CONVENT OF LAS HUELGAS.
BURGOS.

CH OF LAS HUEL GAS.
BURGOS.

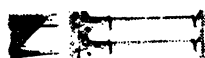
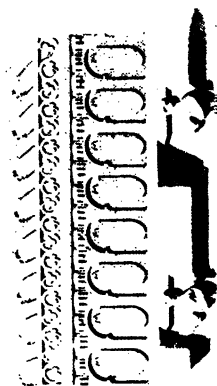
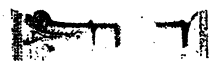




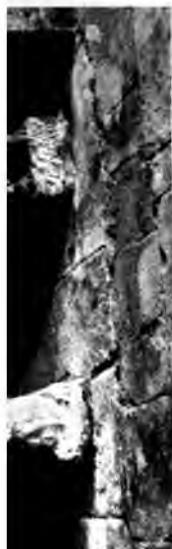
A SEPULCHRE IN THE CONVENT OF LAS HUELGAS.
BURGOS.



1 MARIA LA REAL, COMMONLY CALLED DE LAS HUELGAS.
BURGOS.



CLOISTERS AND SEPULCHRE IN THE CONVENT OF LAS HUEL GAS.



THE CONVENT OF LAS HUELGAS.
BURGOS.



A SEPULCHRE IN THE CONVENT OF LAS HUELGAS.





CONVENT OF LAS HUELGAS: VIEW OF THE CHOIR.
BURGOS.



Fig. 1. The relief of the seated figure.



CONVENT OF LAS HUELGAS: VIEW OF THE CHOIR.
BURGOS.



LAS HUELGAS: THE CLOISTERS.
BURGOS.



NT OF LAS HUELGAS: CLOISTERS OF SAN FERNANDO.
BURGOS.





CONVENT OF LAS HUELGAS: DOOR IN THE CHAPEL
OF SAN SALVADOR.

BURGOS.



F LAS HUEL GAS: THE CLOISTERS.
BURGOS.



CONVENT OF LAS HUELGAS: FLAG TAKEN BY ALFONSO VIII.
AT THE BATTLE OF LAS NAVAS.
BURGOS.





FAÇADE OF THE CHURCH OF THE HOSPITAL OF THE KING.
BURGOS.



COURTYARD OF THE HOSPITAL OF THE KING.
BURGOS.



CLOISTERS IN THE MONASTERY OF SANTO DOMINGO DE SILOS.
BURGOS.



INTO DOMINGO DE SILAS (SILOS),
BURGOS.



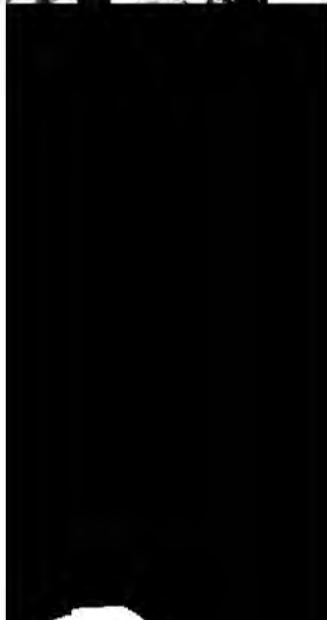


CASKETS AND CHALICE IN THE MONASTERY OF
SANTO DOMINGO DE SILOS.
BURGOS.





DETAIL OF AN ALTAR: MONASTERY OF SANTO DOMINGO DE SILOS.



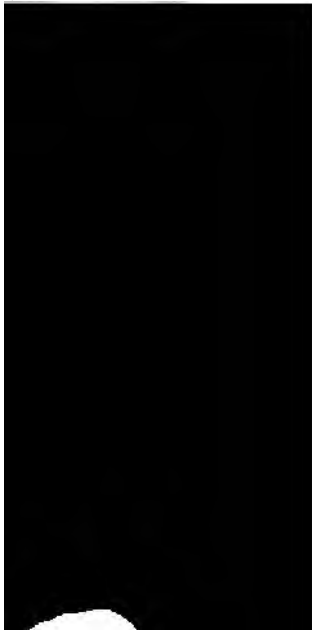


GATE OF THE HOSPITAL OF ST. JOHN.
BURGOS.



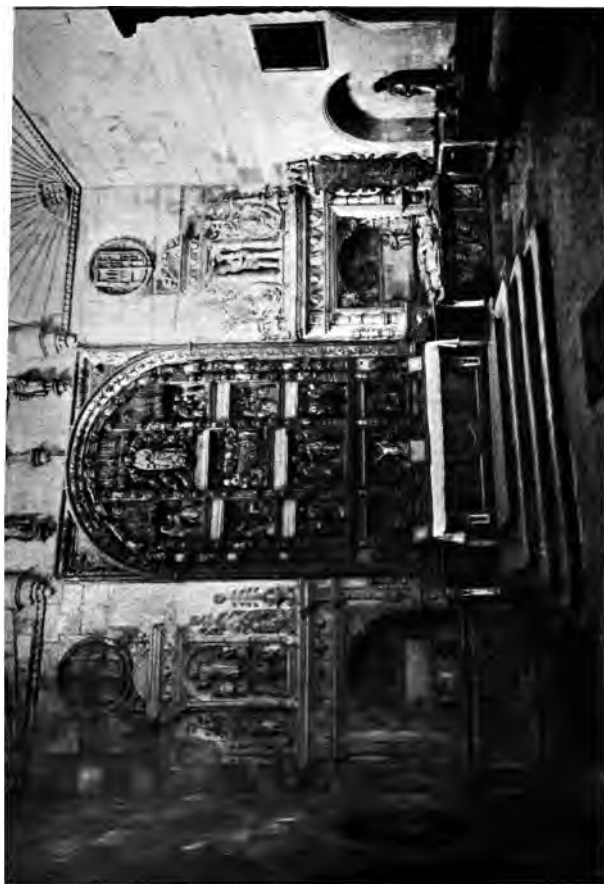


GATE OF THE HOUSE OF THE 'CORDON.'
BURGOS.



OF THE 'CORDON.'
BURGOS.





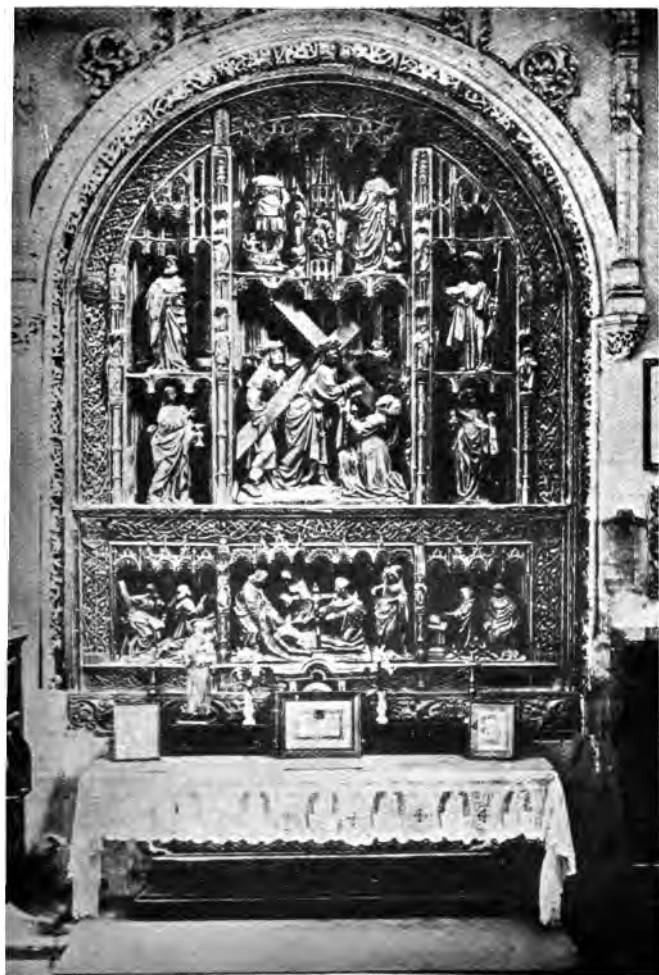
CHURCH OF SAN GIL: CHAPEL OF THE NATIVITY.
BURGOS.





CH OF SAN GIL: ALTAR-PIECE OF THE CHAPEL
OF THE KINGS.
BURGOS.



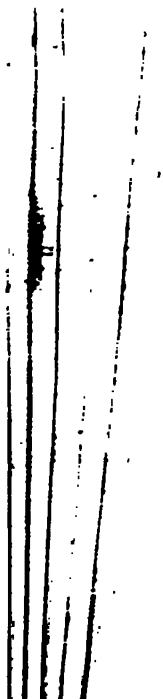


ALTAR-PIECE IN SAN LESMES.
BURGOS.





ENTRANCE TO THE PARISH CHURCH OF SAN NICOLÁS.
BURGOS.





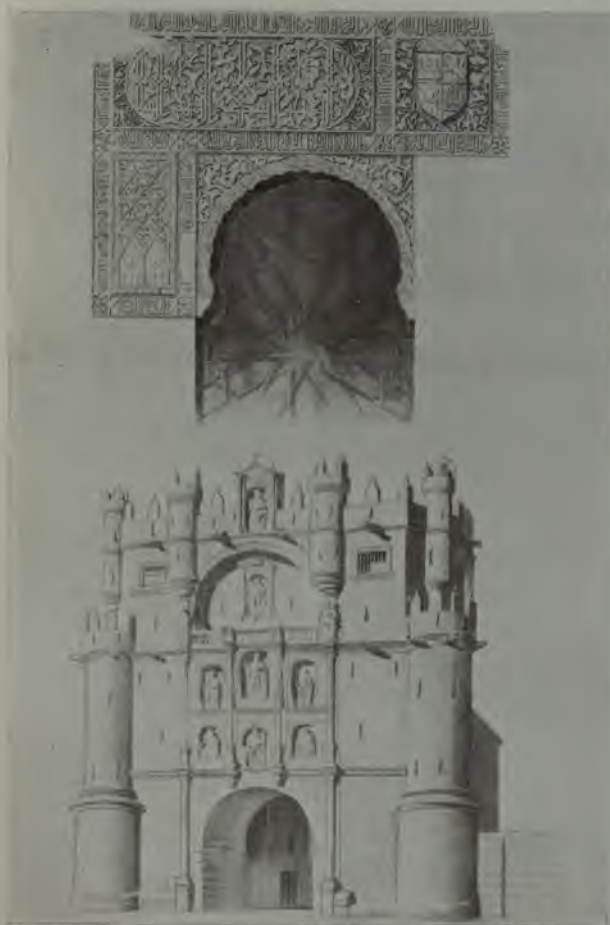
ARCHWAY OF SANTA MARIA, SIXTEENTH CENTURY.
BURGOS.



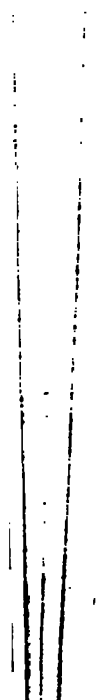


THE ARCO DE SANTA MARIA.
BURGOS.





EXTERIOR VIEW AND DETAIL OF THE ARCH OF SANTA MARIA.
BURGOS.



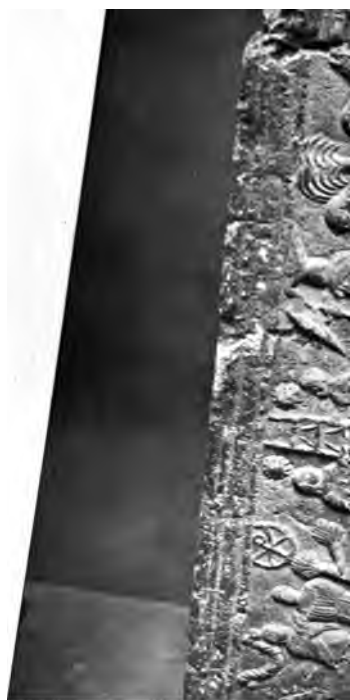


PROVINCIAL MUSEUM: SEPULCHRE OF DON JUAN DE PADILLA.
BURGOS.





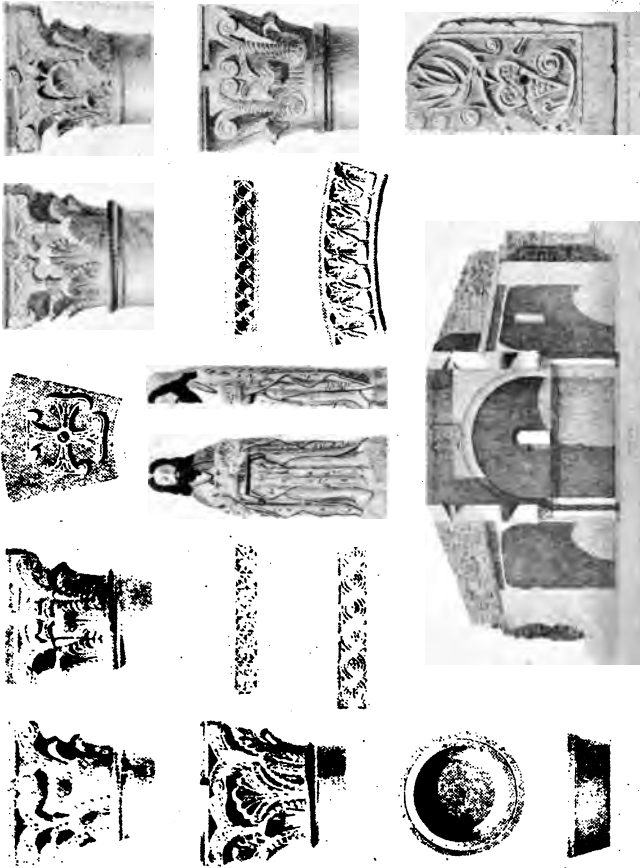
PROVINCIAL MUSEUM: FRONT OF AN ALTAR IN ENAMELLED BRONZE, ELEVENTH CENTURY.
BURGOS.



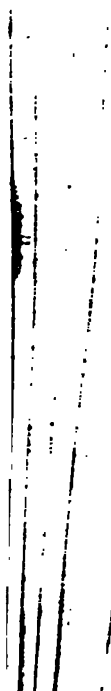


COFFIN OF BRIVIESCA: PRESERVED IN THE PROVINCIAL MUSEUM.
BURGOS.



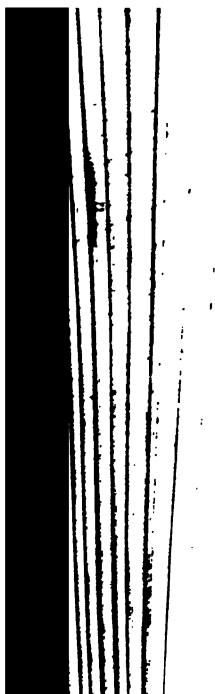


TRANSVERSE SECTION AND DETAILS OF THE CHURCH OF SAN JUAN (BAÑOS).
BURGOS.





INTERIOR OF THE CHURCH OF GAMONAL.
BURGOS.





TOWER OF THE CHURCH OF THE VILLA DE SANTA MARIA DEL CAMPO.
BURGOS.





CHapel of Our Lady of the Valley in the Rodilla Monastery,
Interior.



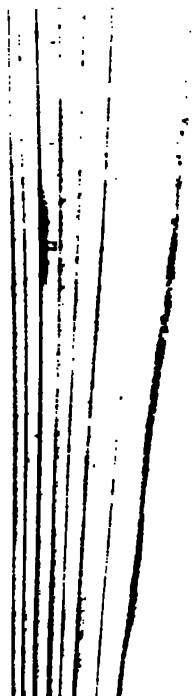
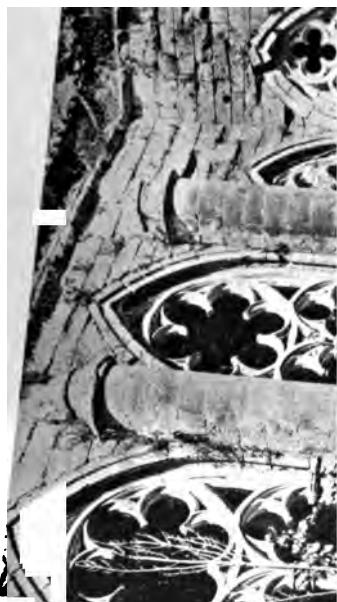
CHapel of Our Lady of the Valley in the Rodilla Monastery,
Porch.

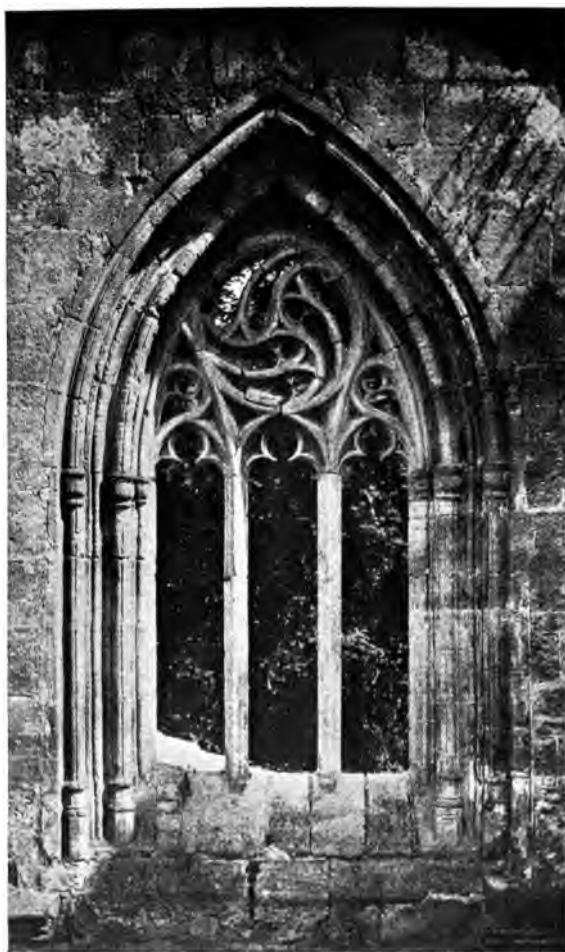
BURGOS.





MONASTERY OF FREDELVAL: HOSPICE.
BURGOS.





MONASTERY OF FREDELVAL: WINDOW IN THE
RUINED TEMPLE.

BURGOS.



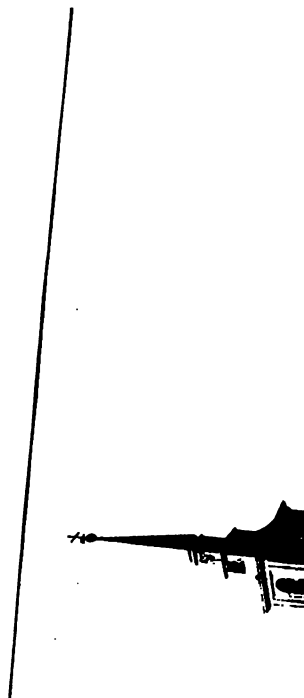


OLMILLOS CASTLE.
BURGOS.





LERMA: THE DUKE OF LERMA'S PALACE AND THE COLLEGE.
BURGOS.



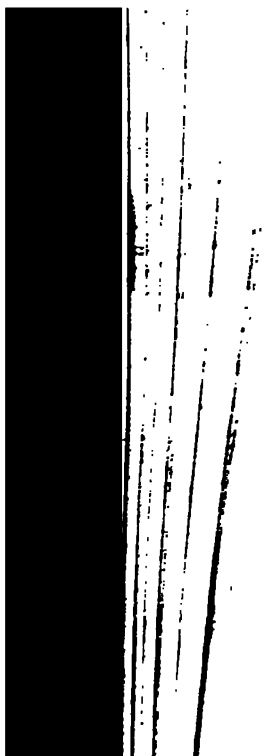


LERMA: INTERIOR OF THE COLLEGIATE CHURCH.
BURGOS.





LERMA: DETAILS OF THE SEPULCHRE OF THE CARDINAL
DUKE OF LERMA.
BURGOS.





LERMA: OUR LADY OF THE SILLA.
(COPY OF A PICTURE BY RAPHAEL.)

BURGOS.



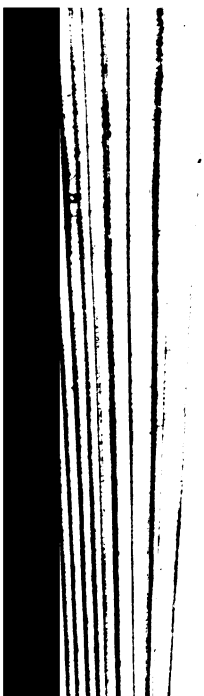


CATHEDRAL, FROM THE EAST.
SALAMANCA.





GENERAL VIEW OF SALAMANCA.





A PORTION OF SALAMANCA.





BRIDGE OF BEJAR.
SALAMANCA.





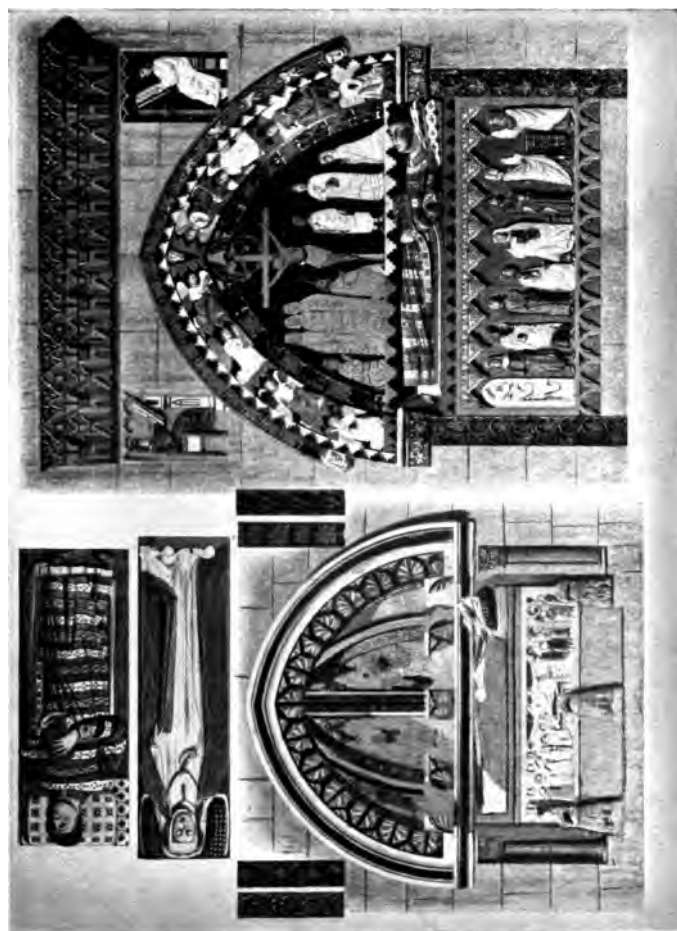
PRINCIPAL NAVE OF THE OLD CATHEDRAL.
SALAMANCA.





SEPULCHRES IN THE OLD CATHEDRAL.
SALAMANCA.

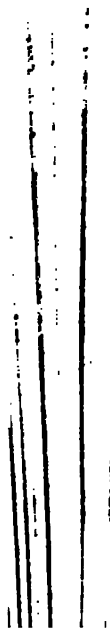




DOÑA ELENA, DIED 1272.

CHANTRE APARICIO, DIED 1274.

SEPULCHRES IN THE OLD CATHEDRAL.





SEPULCHRE IN THE CLOISTERS OF THE OLD CATHEDRAL.
SALAMANCA.





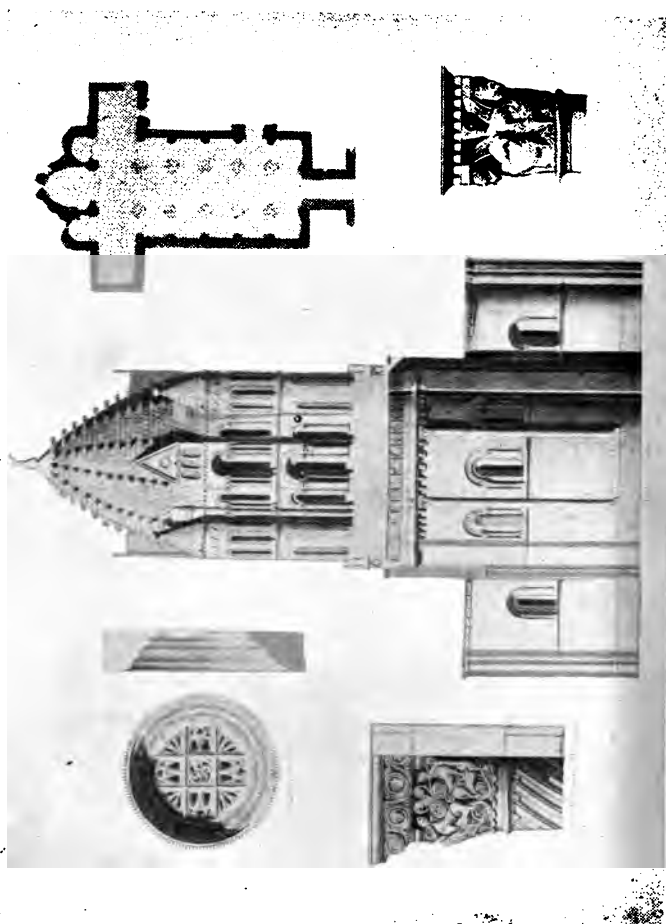
SEPULCHRE IN THE CLOISTERS OF THE OLD CATHEDRAL.
SALAMANCA.





CAPITALS OF THE SEPULCHRES IN THE CLOISTERS OF THE OLD CATHEDRAL.
SALAMANCA.



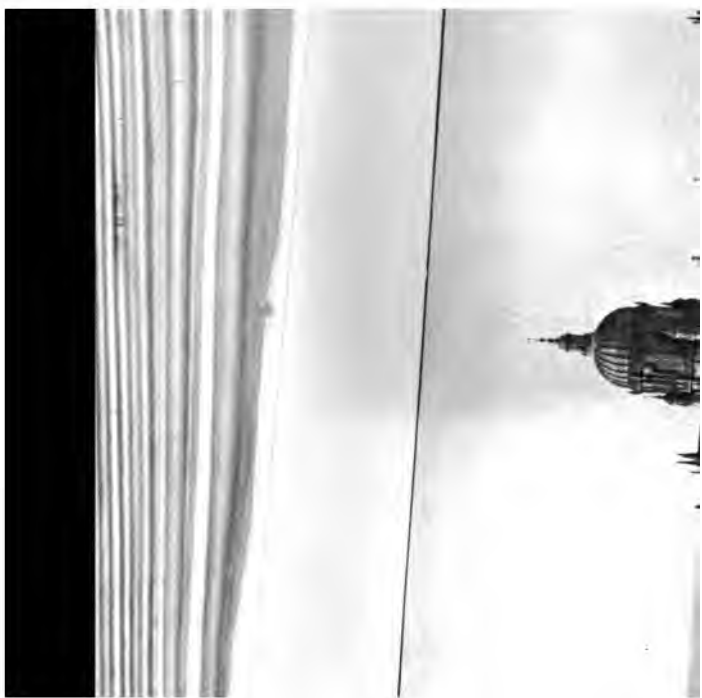


THE OLD CATHEDRAL.
QUITO, ECUADOR.





THE CATHEDRAL.
SALAMANCA.





CATHEDRAL: EAST FAÇADE.
SALAMANCA.





CATHEDRAL: THE TOWER DEL GALLO.
SALAMANCA.



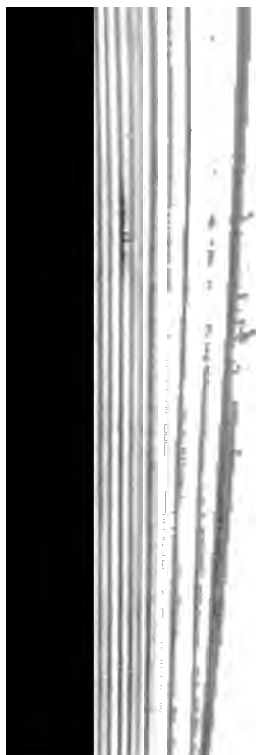


PRINCIPAL NAVE IN THE CATHEDRAL.
SALAMANCA.





CATHEDRAL: ENTRANCE TO THE CHAPEL OF THE BISHOP OF SEVILLE, DON DIEGO DE ANAYA.
SALAMANCA.





CATHEDRAL: CHAPEL IN THE CLOISTERS.
SALAMANCA.



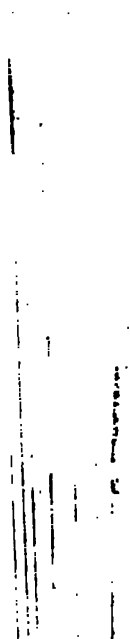


CATHEDRAL: DOME OF THE TOWER OF THE 'GALLO.'
SALAMANCA.





CATHEDRAL: GATE OF THE NATIVITY.
SALAMANCA.





CATHEDRAL: GATE OF THE 'RAMOS.'
SALAMANCA.

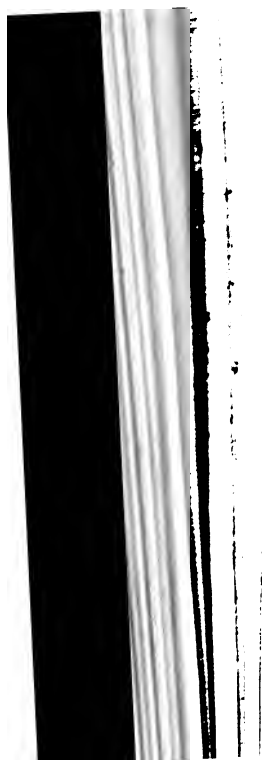


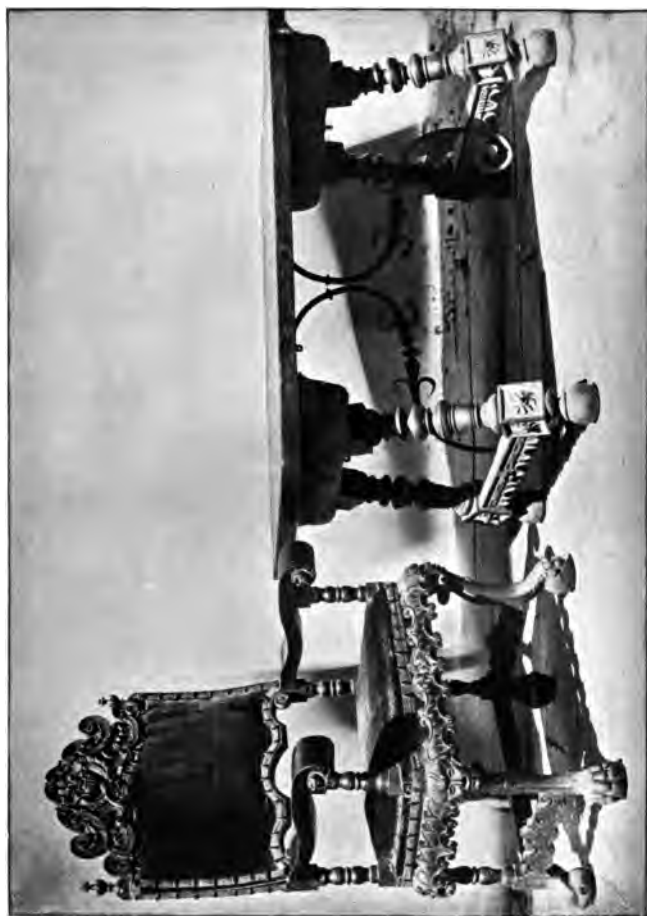


CATHEDRAL: THE VIRGIN HOLDING THE DEAD BODY OF
HER DIVINE SON.

PIETÁ IN WOOD, BY SALVADOR CARMONA.

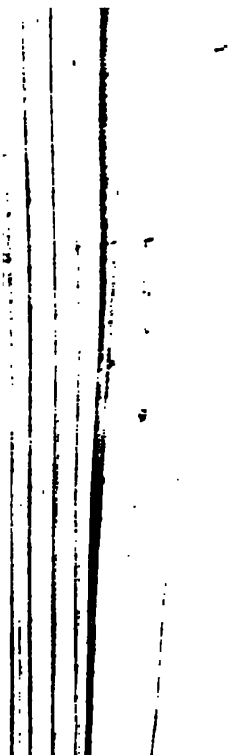
SALAMANCA.





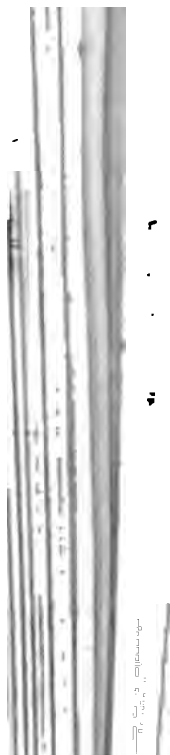
CATHEDRAL: CHAIR AND TABLE IN THE CHAPTER HALL.

SATAMANCA





DETAIL OF THE FAÇADE OF SANTO DOMINGO.
SALAMANCA.

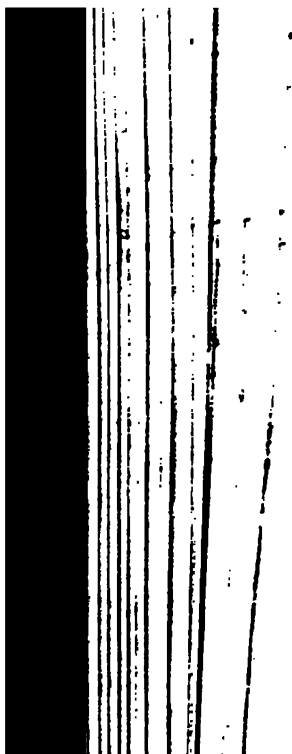




DETAIL OF THE FAÇADE OF SANTO DOMINGO.



INTERIOR OF THE CHURCH OF SANTO DOMINGO.
SALAMANCA.





INTERIOR VIEW OF THE SACRISTY OF SANTO DOMINGO.
SALAMANCA.



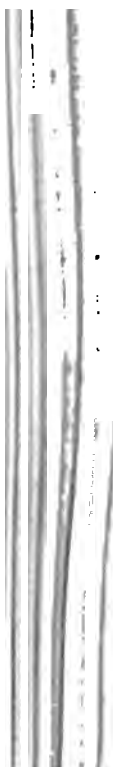


FRESCO IN THE CHURCH OF SANTO DOMINGO, BY PALOMINO.
SALAMANCA.





GATE OF THE CHURCH OF ST. MARTIN.
SALAMANCA.





CHURCH OF THE AUGUSTINES: THE CONCEPTION OF THE
VIRGIN, BY RIBERA.

SALAMANCA.





PARISH CHURCH OF THE HOLY SPIRIT.
SALAMANCA.



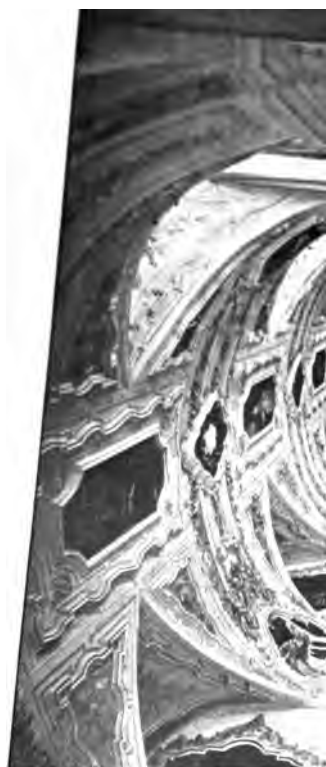


CHURCH OF THE THIRD ORDER OF ST. FRANCIS.
SALAMANCA.





VIEW OF THE SEMINARY.
SALAMANCA.





THE SEMINARY: ABRAHAM OFFERING MELCHISEDECH BREAD AND WINE.
SALAMANCA.

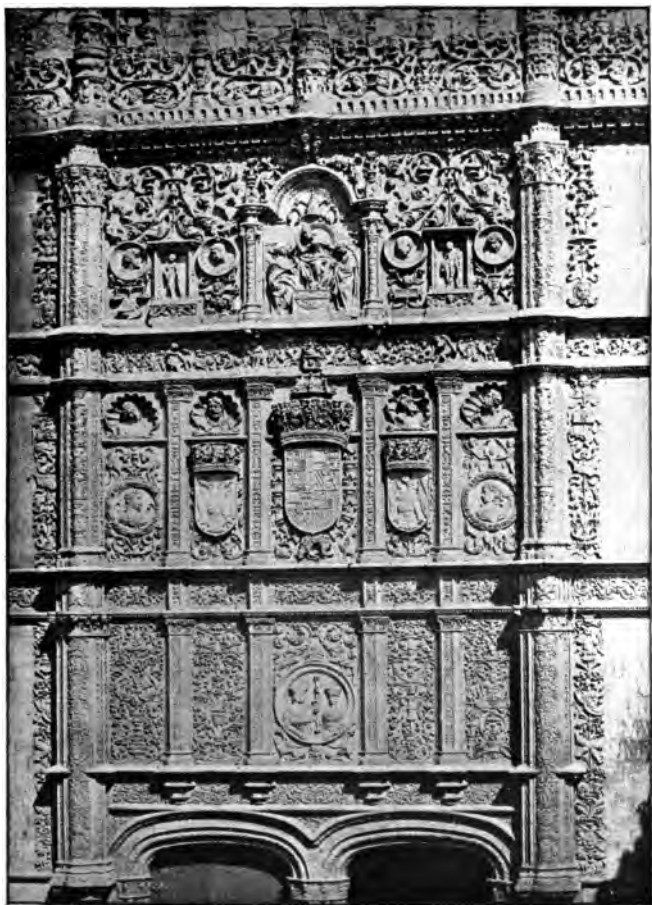




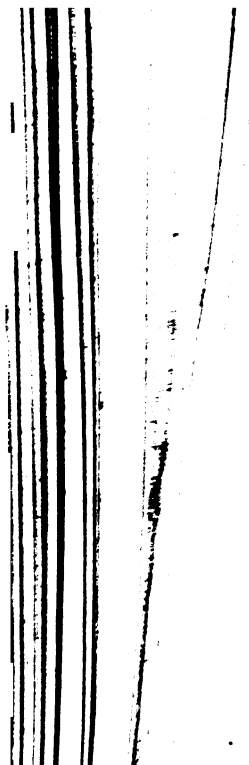
THE SEMINARY: CHRIST SCOURGED. STATUE IN WOOD
BY SALVADOR CARMONA.

SALAMANCA.



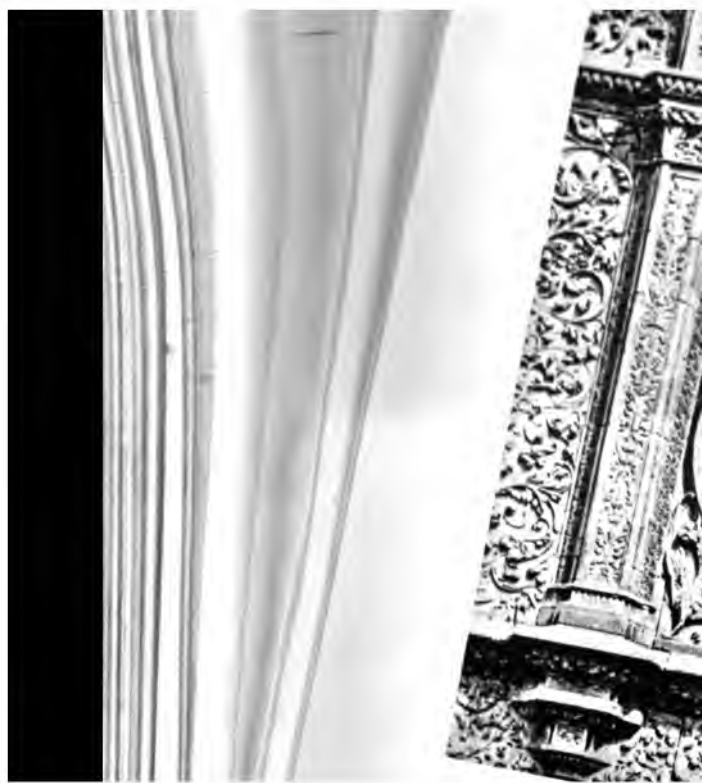


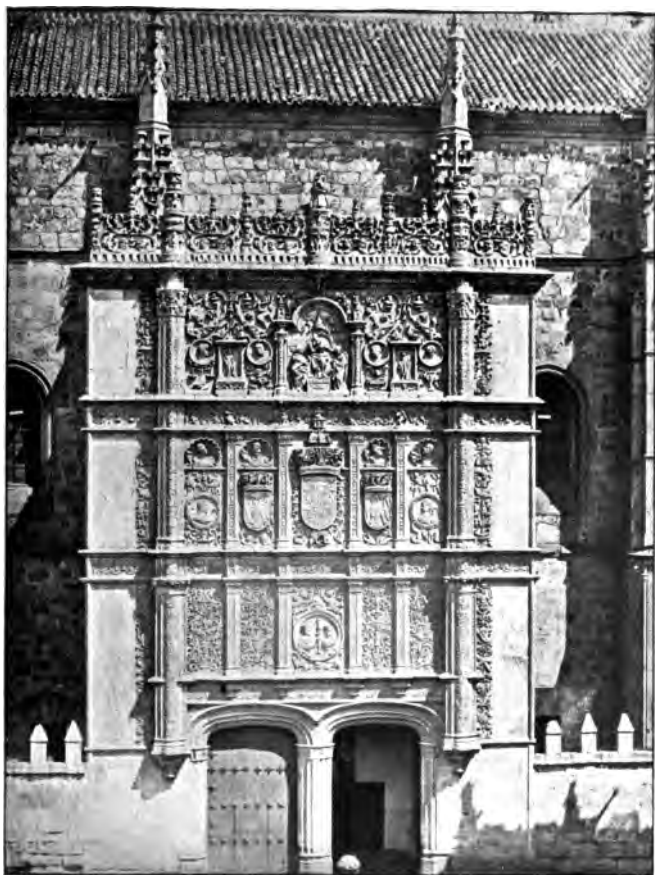
FAÇADE OF THE UNIVERSITY.
SALAMANCA.





LOWER PART OF THE FAÇADE OF THE UNIVERSITY.
SALAMANCA.





FAÇADE OF THE UNIVERSITY.
SALAMANCA.

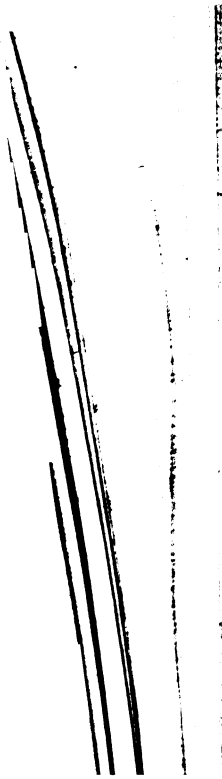


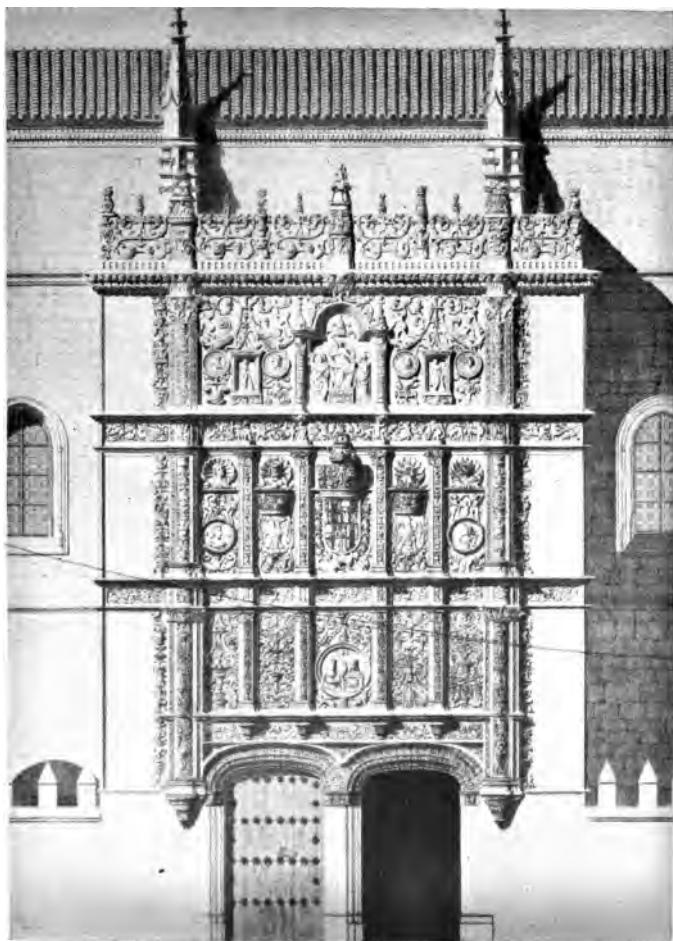
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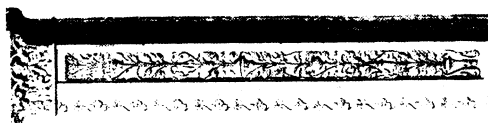
UNIVERSITY: ALTAR OF THE CHAPEL.
SALAMANCA.





PORTICO OF THE UNIVERSITY.
SALAMANCA.





DETAILS OF THE PORCH OF THE UNIVERSITY.
SALAMANCA.





COURT OF THE COLLEGE OF THE IRLANDESES.
SALAMANCA.



PORCH OF THE COLLEGE OF THE IMMACULATE,
SALAMANCA.



COURT OF THE COLLEGE OF THE IRLANDESES.
SALAMANCA.





PROVINCIAL MUSEUM: ARM-CHAIR OF FR. ANTONIO DE SOTOMAYOR.
SALAMANCA.





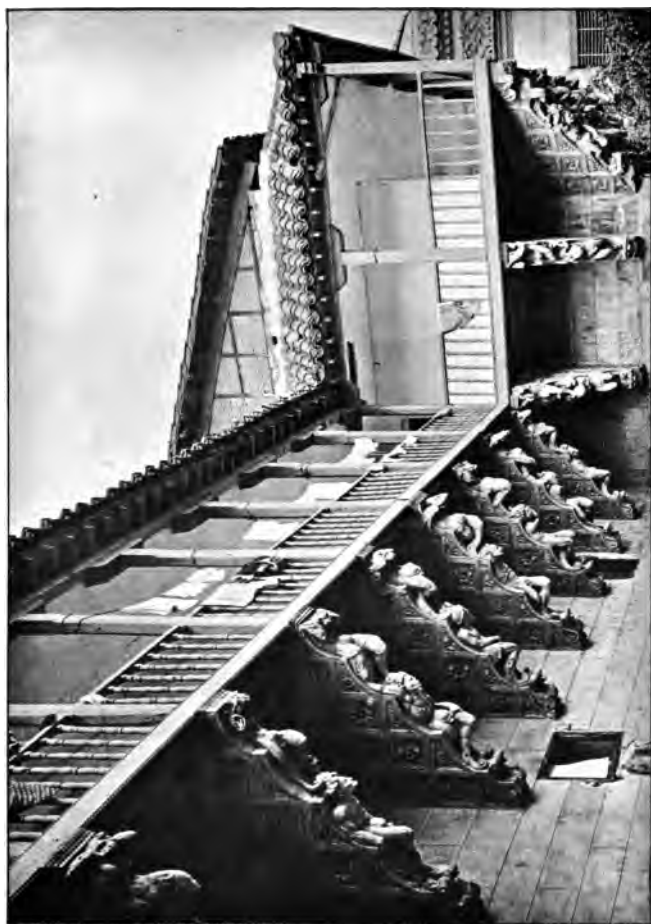
CLOISTERS IN THE RUINS OF THE SCHOOL OF THE VEGA.
SALAMANCA.





STATUE OF OUR LADY OF THE VEGA.
SALAMANCA.





COURTYARD OF THE HOUSE OF SALINAS (UPPER PART).





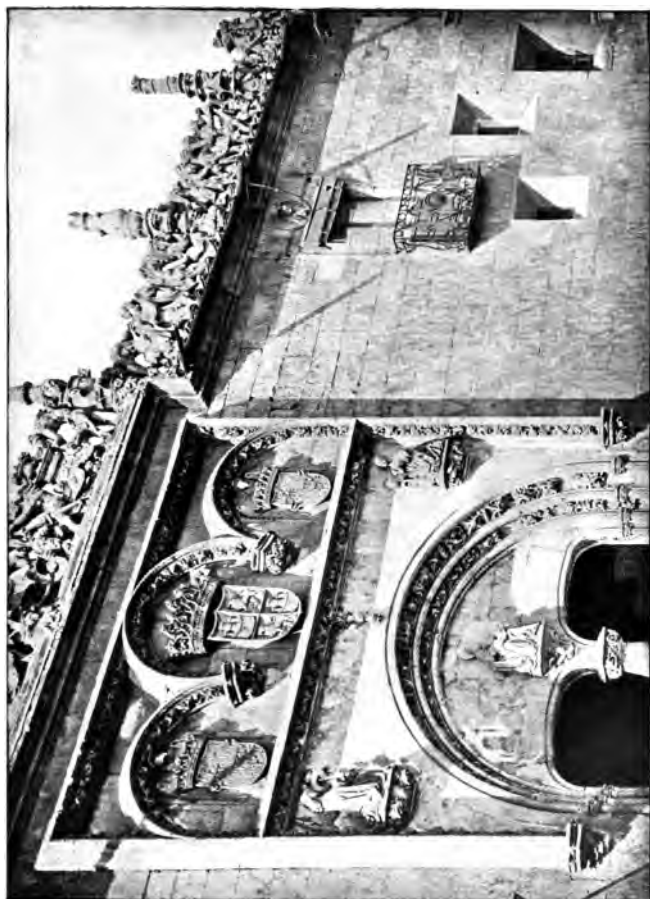
GENERAL VIEW OF THE COLLEGE OF CALATRAVA.





TOWER OF THE 'CLAVERO.'
SALAMANCA.





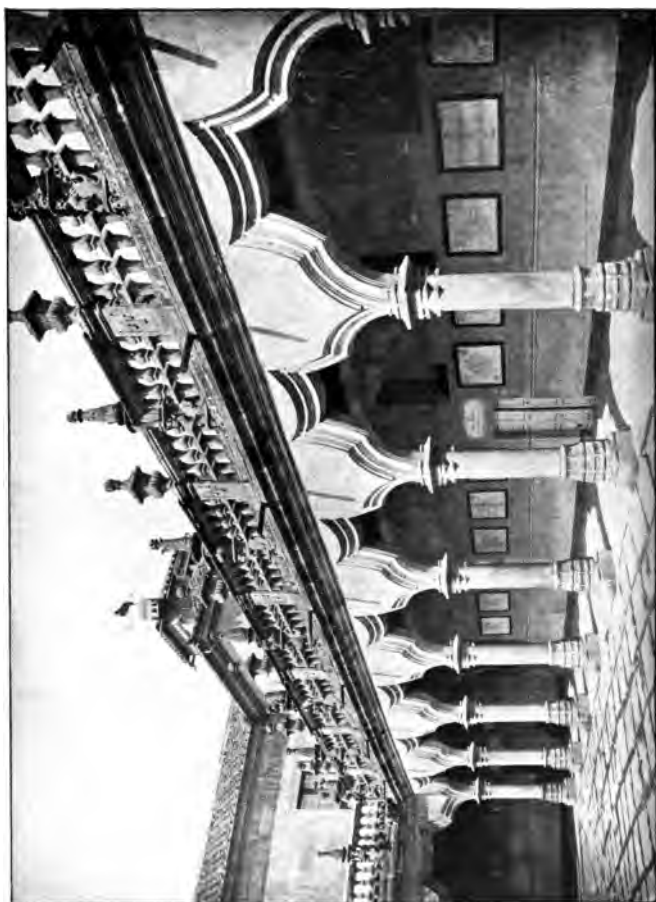
FAÇADE OF THE SCHOOL.
SALAMANCA.





ENTRANCE TO THE SCHOOL.
SALAMANCA.



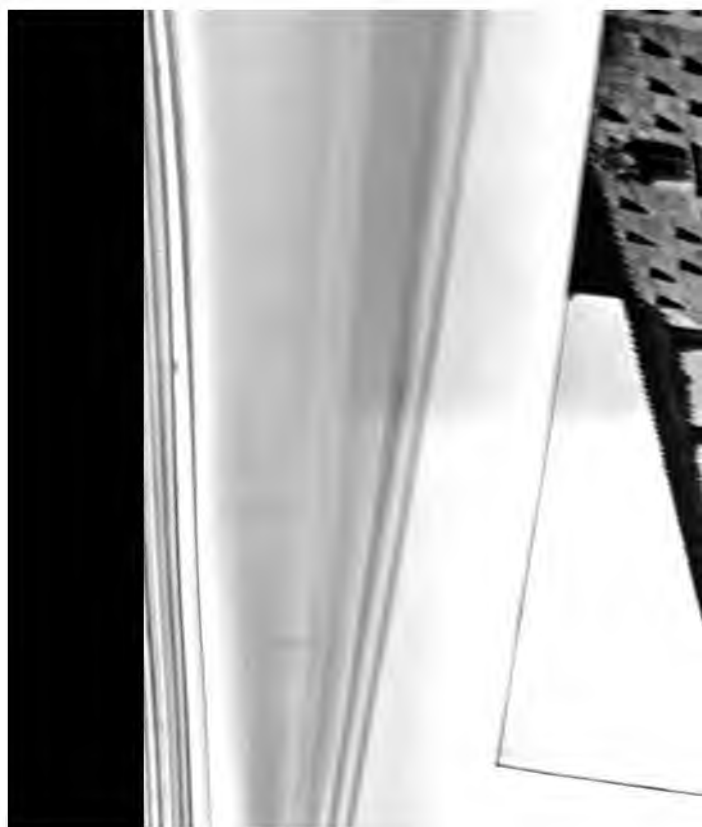


COURTYARD OF THE SCHOOL.



PLATE 441.

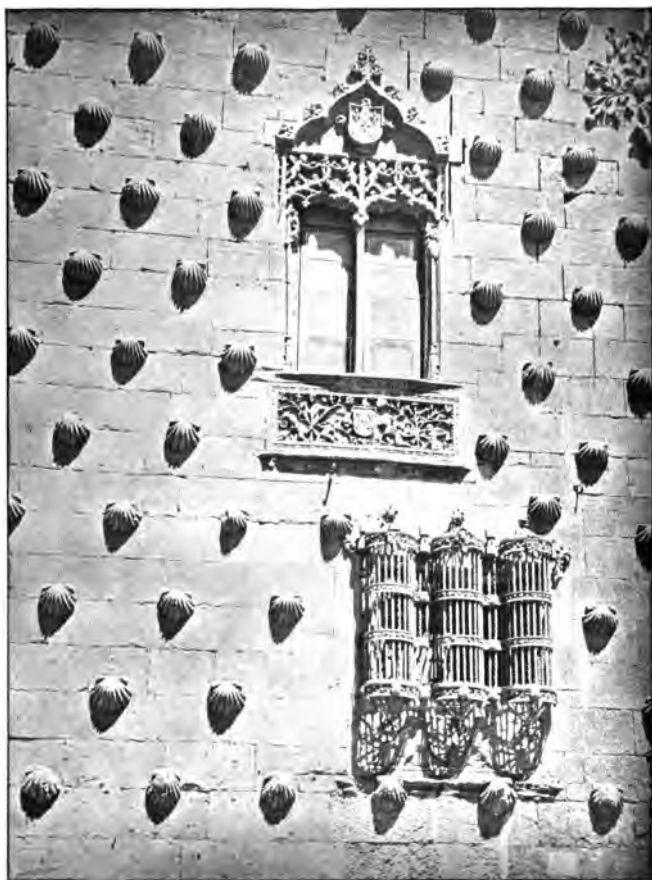






GRATED WINDOW OF THE HOUSE OF THE SHELLS.
SALAMANCA.

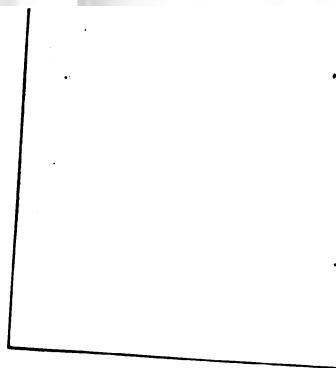




BALCONY AND TRIPLE GRATED WINDOW OF THE HOUSE
OF THE SHELLS.
SALAMANCA.



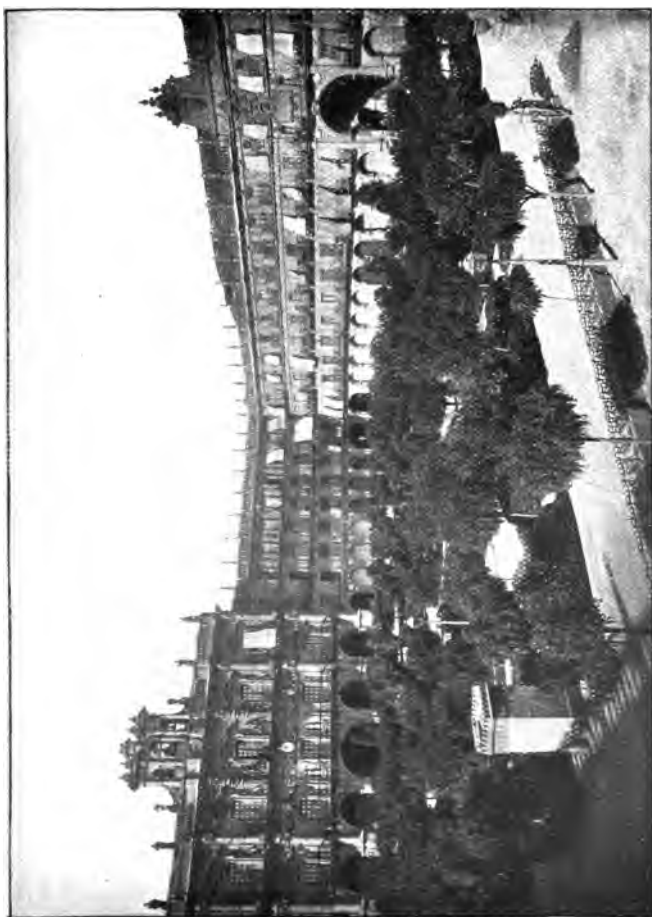
COURTYARD IN THE HOUSE OF THE SHELLS.





TOWER OF THE HOUSE OF MONTEREY.
SALAMANCA.





LA PLAZA MAYOR.





PATIO DE LA GOBERNACIÓN.

